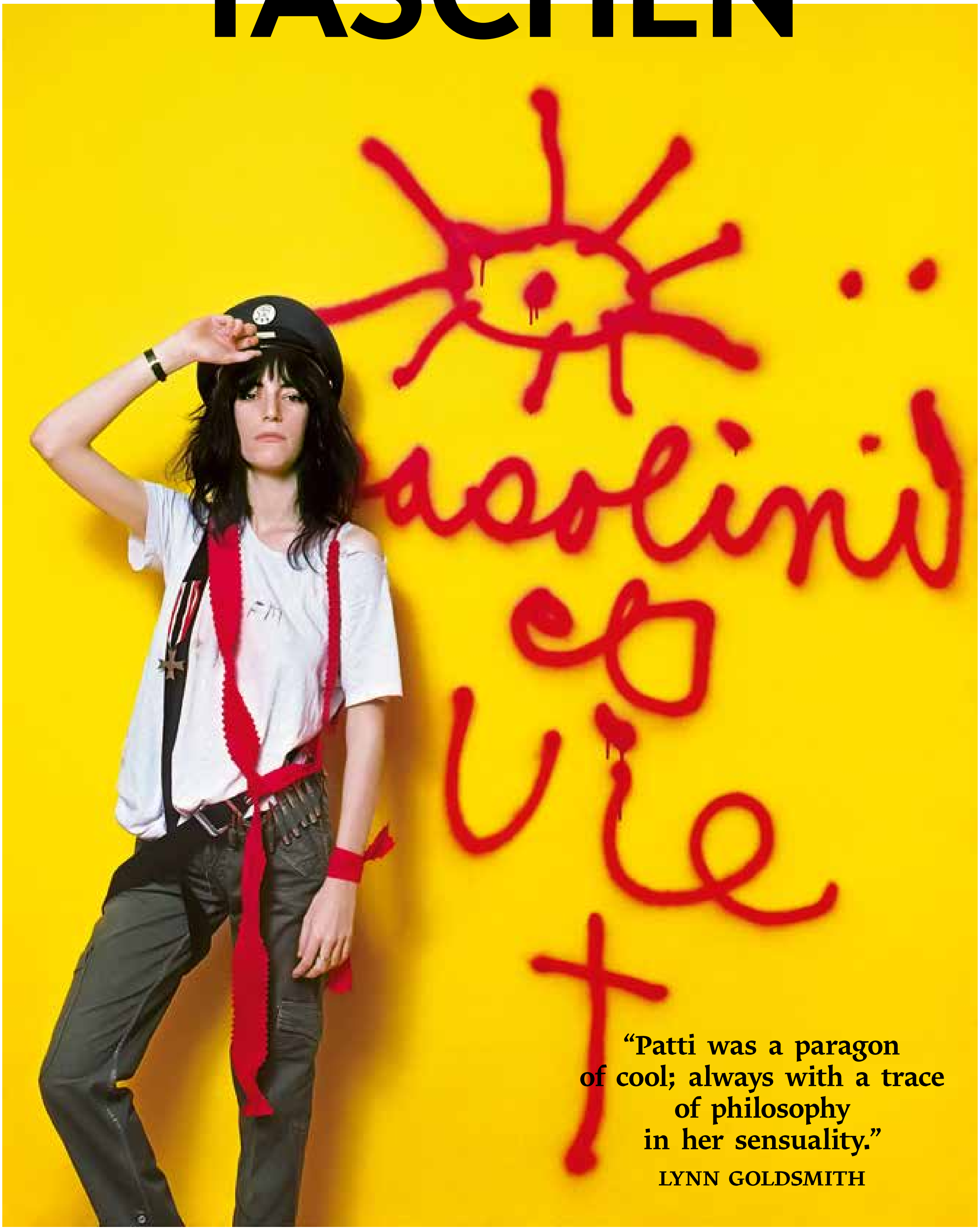
TASCHEN



“Patti was a paragon of cool; always with a trace of philosophy in her sensuality.”
LYNN GOLDSMITH

2019/20

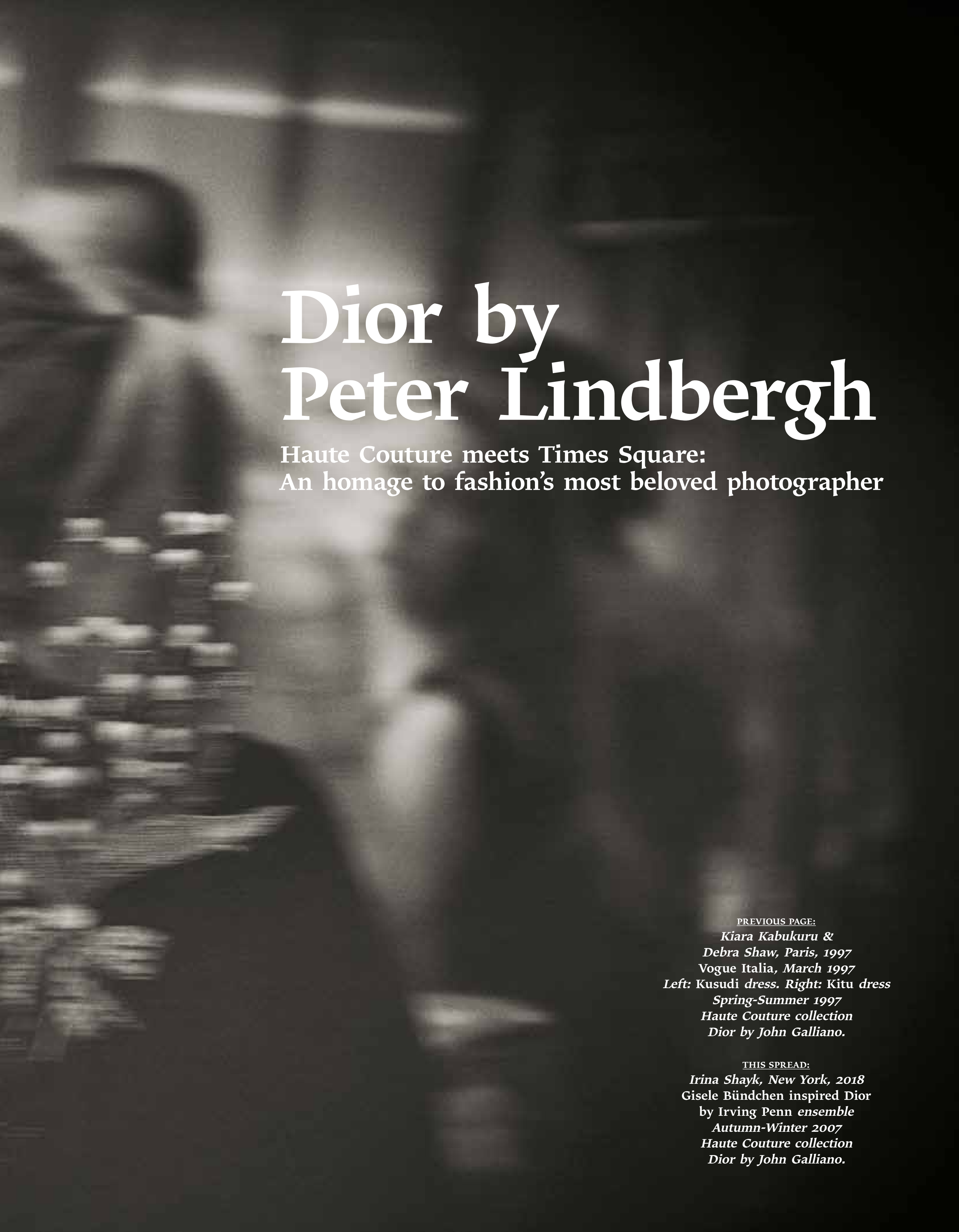


David Bailey
Jean Shrimpton, 1965
Edition of 75



Peter Lindbergh's last book





Dior by Peter Lindbergh

Haute Couture meets Times Square: An homage to fashion's most beloved photographer

PREVIOUS PAGE:
Kiara Kabukuru &
Debra Shaw, Paris, 1997
Vogue Italia*, March 1997*
Left: Kusudi *dress. Right:* Kitu *dress*
Spring-Summer 1997
Haute Couture collection
Dior by John Galliano.

THIS SPREAD:
Irina Shayk, New York, 2018
Gisele Bündchen inspired Dior by Irving Penn *ensemble*
Autumn-Winter 2007
Haute Couture collection
Dior by John Galliano.





*Larissa Saldanha
& Victoria Massey,
New York, 2018
Spring-Summer 2005
Haute Couture collection
Dior by John Galliano.*



Alek Wek, New York, 2018
Bar *ensemble, Spring-Summer 1947*
Haute Couture collection Corolle *line*
Dior by Christian Dior.

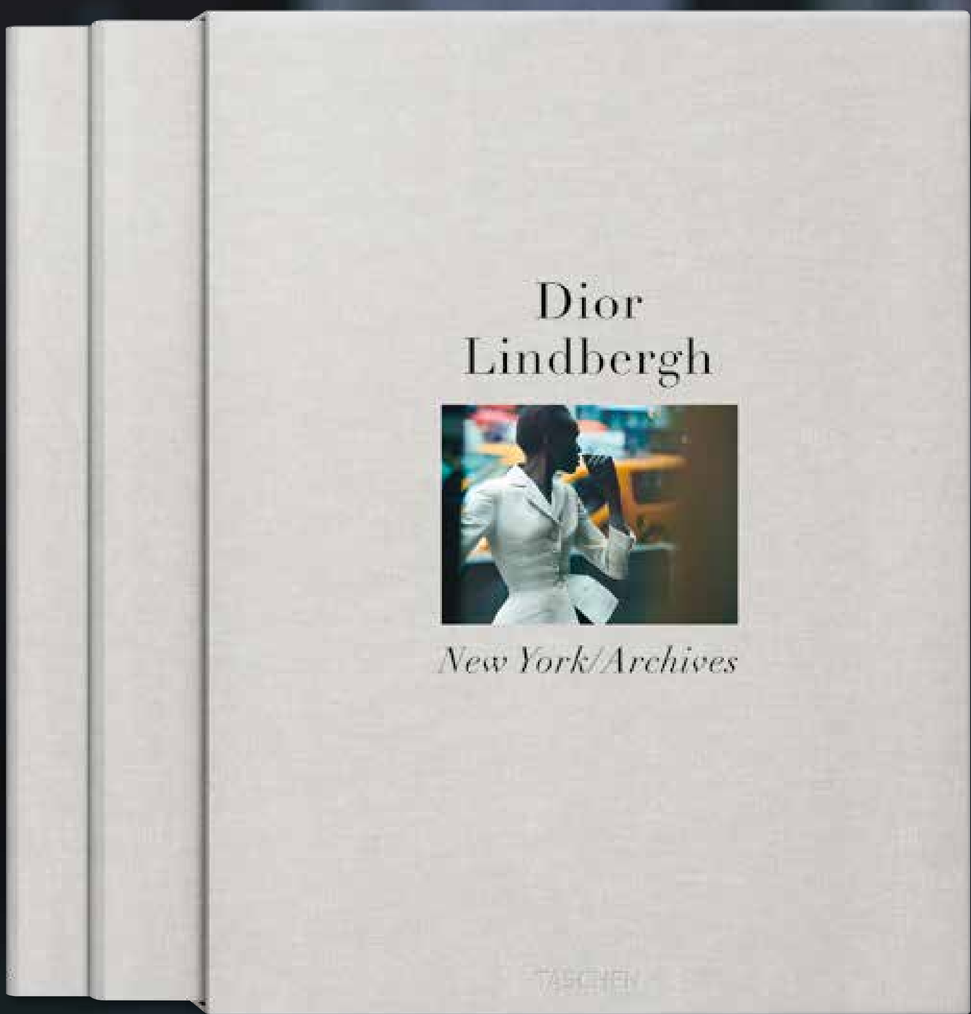


Given carte blanche to shoot 80 vintage Dior dresses including pieces hand-sewn by Christian Dior, Lindbergh set the scene in the busy streets of New York, bringing priceless garments from the Dior Museum's vaults to Manhattan.

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Peter Lindbergh. Dior
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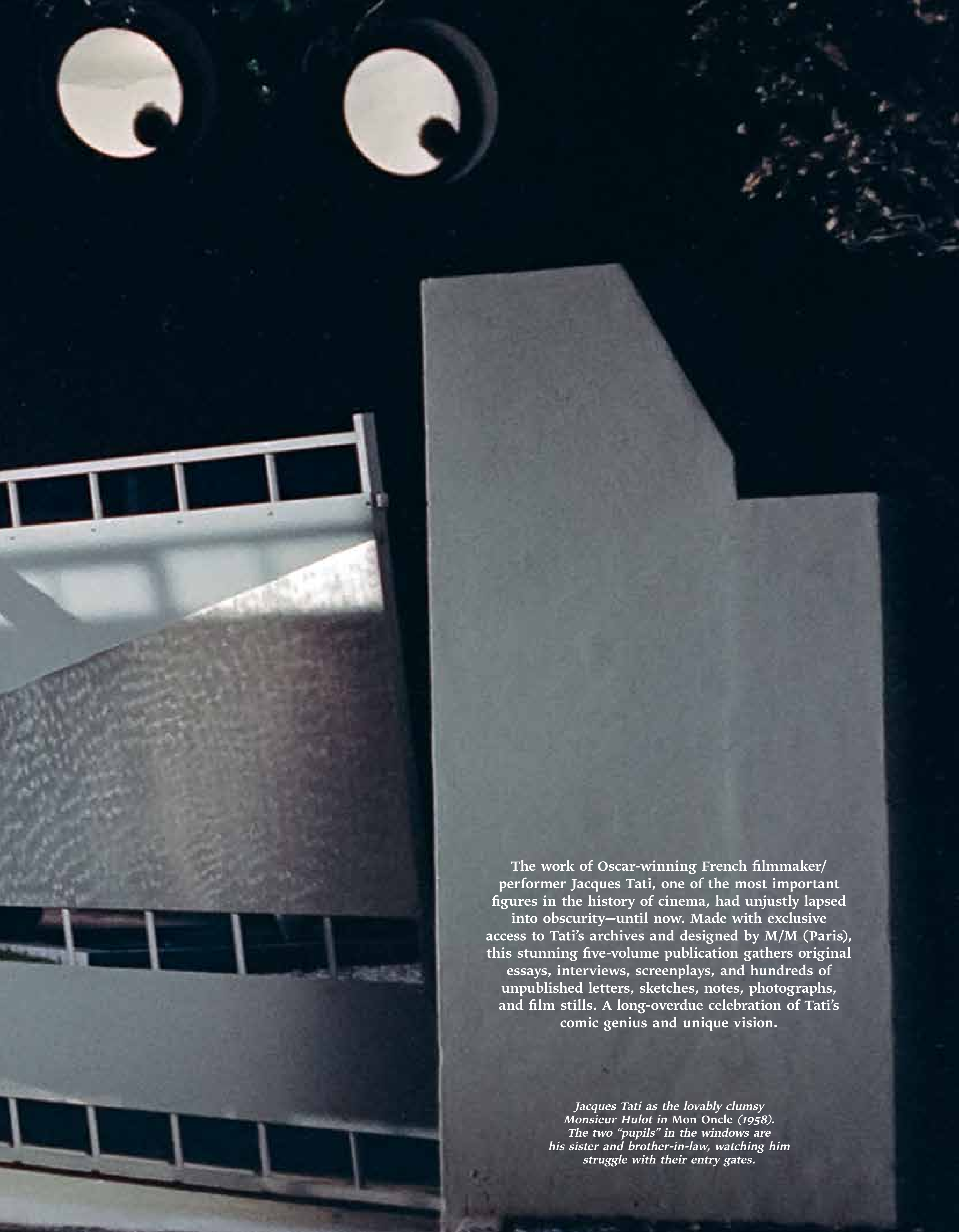


Kiki Willems, New York, 2018
Nuit de Grenade *dress*
Spring-Summer 1960
Haute Couture collection
Dior by Yves Saint Laurent.

Bonjour, Monsieur Hulot!

The ultimate tribute to humorist humanist Jacques Tati





The work of Oscar-winning French filmmaker/ performer Jacques Tati, one of the most important figures in the history of cinema, had unjustly lapsed into obscurity—until now. Made with exclusive access to Tati's archives and designed by M/M (Paris), this stunning five-volume publication gathers original essays, interviews, screenplays, and hundreds of unpublished letters, sketches, notes, photographs, and film stills. A long-overdue celebration of Tati's comic genius and unique vision.

Jacques Tati as the lovably clumsy Monsieur Hulot in Mon Oncle *(1958). The two "pupils" in the windows are his sister and brother-in-law, watching him struggle with their entry gates.*

The Art of Paying Attention

By Alison Castle

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts...
—William Shakespeare, *As You Like It*

Jacques Tati took a wide angle view of the world. In any given situation, he was likely to pay more attention to the periphery than the central action. Take the soccer goalie routine from early in his career as a music hall performer: on an empty stage, he would stand idly, gazing into the distance and looking slightly bored, then suddenly spring into a defensive stance, hopping side to side, preparing to defend his goal, until the action would apparently move back downfield and he would visibly relax again, resuming his idle position. (Inevitably, at a later point in the routine, this sequence would end with his head whipping around as he watched the ball sail into the goal behind him.) While the spectator's gaze typically follows the ball during a soccer match, Tati singles out the goalie, delighting in the absurd, balletic comedy of the goalie's intermittent engagement with the action. In drawing his audience's attention to something they have all seen but never watched, he turned the "banal" into something delightful. Later, in his films, Tati peppered scenes with multiple points of activity, and he always shot scenes from a wide view. Watching his films is like watching a theater production, or even just experiencing real life—you decide where to look, and when. The use of close-ups was anathema to him: he didn't want to be the one to tell the audience what to look at. It takes multiple viewings to catch the gems in every shot; not because Tati insisted people watch his films repeatedly (though this is recommended), but because he wanted to give viewers the freedom to let their eyes roam the screen. Tati wanted to inspire the audience to learn the art of observation, to see humor in





AVOVE:
Set designer Jacques Lagrange's sketches illustrate visual gags, like this one showing the "cross-eyed windows" and the fish fountain in Mon Oncle.

LEFT:
In Mon Oncle *(1958), Monsieur Hulot arrives at his sister's garden party, where he initiates a series of blunders that disrupt her carefully laid plans, turning a dull luncheon into an unexpectedly animated event.*

OPPOSITE:
The Villa Arpel in Mon Oncle *was constructed on a studio lot in Nice, France. Designer Jacques Lagrange called it a deliberate "architectural potpourri" and conceived it to fit the contemporary aesthetic while being as impractical and unwelcoming as possible. Tati created some of the film's best comic moments by subjecting good-natured, old-world Monsieur Hulot to the sterile, pretentious atmosphere of the Villa.*



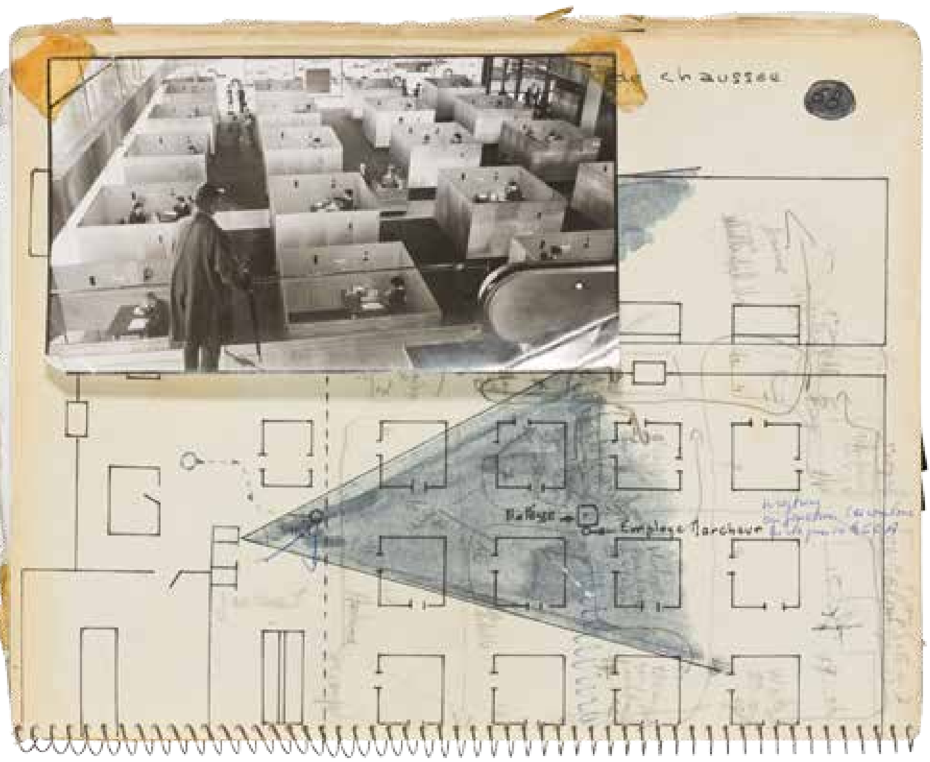






daily life by simply looking for it. He once declared, "I want my film to begin when you leave the theater," and he absolutely meant it. The modernization of Paris that Tati observed in the 1950s and 60s took on the role in his films of something like a foil to the old fashioned way of life still thriving in lower class neighborhoods. This was a central theme in *Mon Oncle*, a film that contrasted the neighborly working class suburb of Tati's Mr. Hulot character with the Villa Arpel, the ultra-modern, minimalist, sterile home of his sister and brother-in-law. Madame Arpel, giving her cosmopolitan neighbor a tour of her pristine house, proudly announces, "Tout communique!" ("Everything communicates!") She's talking about the open floor plan, but the irony is clear. In her house, the humans hardly communicate at all. Yet "everything communicates" could be Tati's mantra: like it or not, we are all actors working together on the same big film called life. There is a scene in Tati's next-to-last film, *Trafic*, in which Mr. Hulot, jerrycan in hand, is walking alongside a highway in search of a gas station when he spots another man across the road, also carrying a jerrycan, arriving from the opposite direction. They both stop and, realizing the futility of continuing along their current paths, hesitate in confusion. The other motorist turns and heads off into a field and, with no better options, Hulot follows him. Tati shot this scene from off the side of the road behind Hulot, with both men approaching one another on opposite sides; just as they cross positions on the screen, they notice each other, slowing their strides in unison. This existential realization, experienced simultaneously by the audience and the characters on the screen, is funny but also touching; Tati seems to be saying that our world is full of strangers who are all different yet all the same, and we are all in it together, looking for the same things in different places. This publication opens Tati's world into ours and welcomes us into his. Whether you want to read how Tati first described Mr. Hulot in a screenplay, pore over *PlayTime*'s stunning visual compositions, peek into his notebooks, or perhaps simply (re)discover his life and work, this is for you. I hope that Tati fans everywhere will be made happy, and that new Tati fans will be made everywhere.





THIS SPREAD:

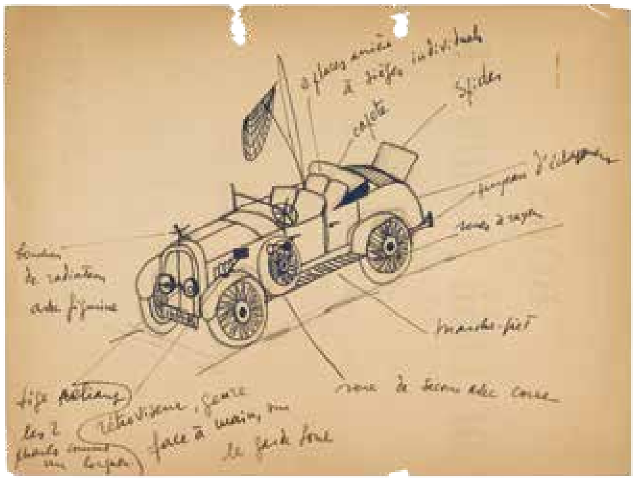
In PlayTime *(1967), Monsieur Hulot gets lost in a labyrinthine office complex trying to catch up with a man he is supposed to meet. At one point, having spotted the man from above, he hurries down the escalator only to lose track of him within the maze of cubicles (opposite). Above, Tati lines up a shot from Hulot's point of view as he descends the escalator. Left, a page from the shooting script showing the camera angle and the movements of the actors during the scene.*

PREVIOUS SPREAD:

A congested roundabout becomes a colorful merry-go-round in PlayTime *(1967).*



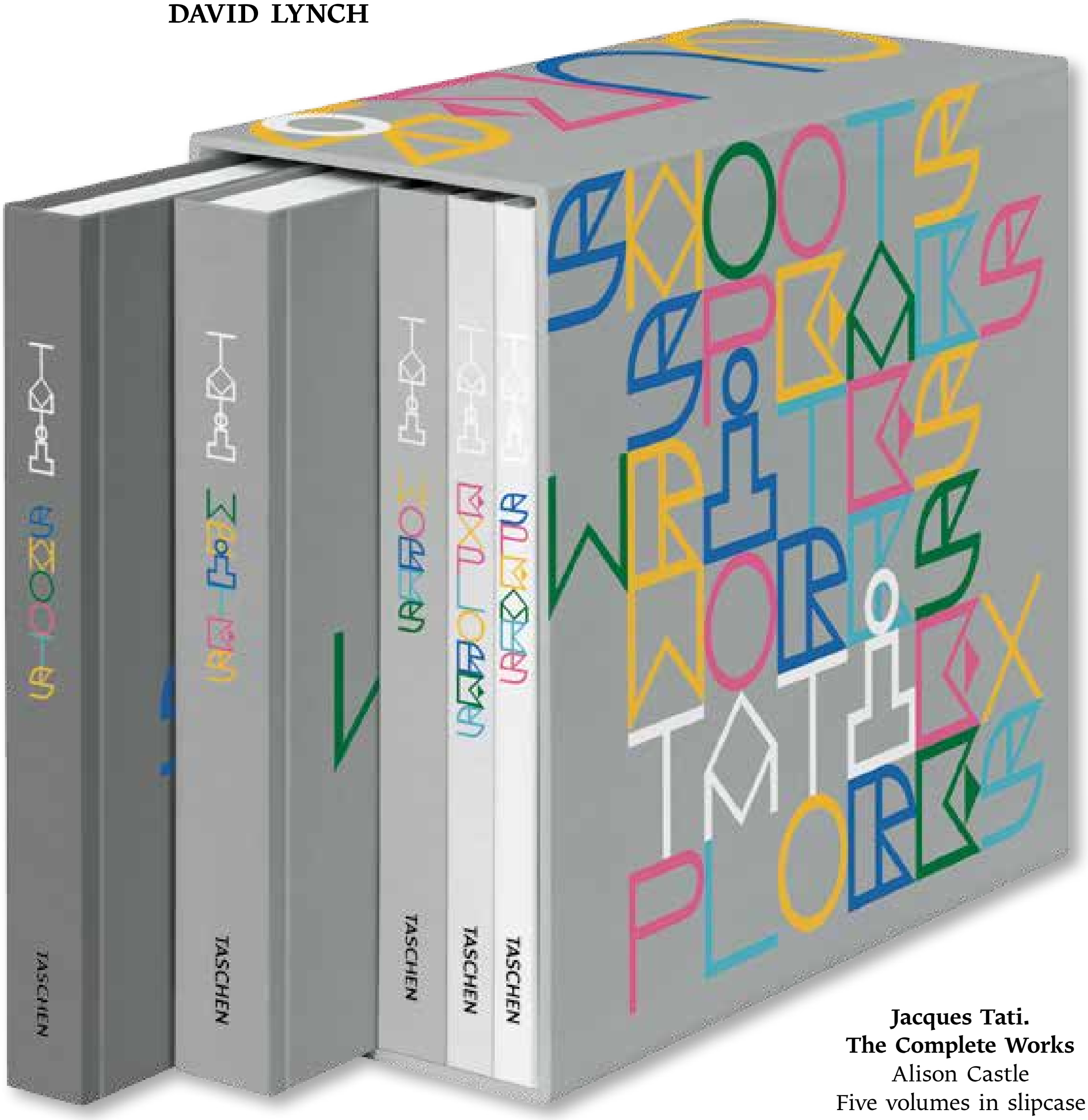




LEFT:
A sketch of Hulot's car for Monsieur Hulot's Holiday *(1953). The sputtering jalopy was a veritable character the source of some of the film's best gags.*

OPPOSITE:
Playing a mime instructor, Tati demonstrates a gag in the short film Cours du soir (Evening Classes*, 1967), shot during post-production of* PlayTime*. In 1979, he said, "There's no two ways about it: everything in the auteur line still comes out of short films, and that's why they are so vital."*

"When you watch his films, you realize how much he knows about—and loved—human nature, and it can only be an inspiration to do the same."
DAVID LYNCH



Jacques Tati. The Complete Works
Alison Castle
Five volumes in slipcase
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Before Easter After

Join Patti Smith and Lynn Goldsmith on an artistic odyssey

I am the spring
The holy ground
The endless seed
Of mystery
The brazen image
The prince of peace
The ambassador
Of dreams
The thief of sleep
I am the sword
The wound
The stain
Scorned
Transfigured
Child of Cain
I rend I end
I return again
I am the salt
The bitter laugh
I am the gas
In a womb
Of light
I am the tears
The ball of sight
The evening star
Rising tonight



“We considered the symbolism
of the colors in Christian art:
blue for heavenly grace;
red for the blood of the martyrs;
white for holiness, purity,
innocence, and virtue.”

LYNN GOLDSMITH



RIGHT:
Lynn Goldsmith and Patti Smith,
shot by Michael Putland,
NYC, 1977.

OPPOSITE:
Patti Smith, photographed by
Lynn Goldsmith,
NYC, 1977.

Introduction by Lynn Goldsmith

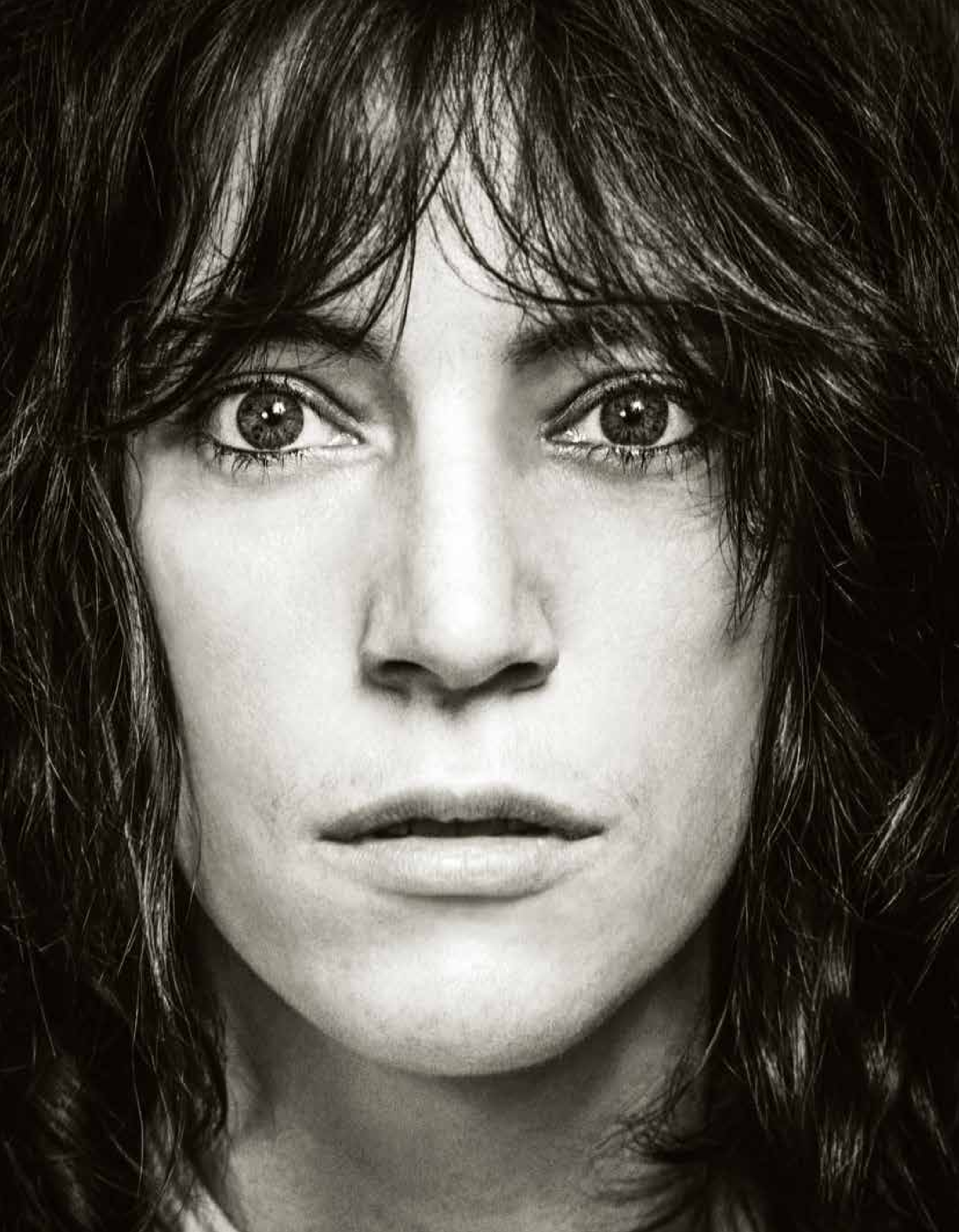
For me, photography is a means of writing with light; *showing* in order to tell. It's a tool for awareness, though images will always deceive us because truth in its entirety cannot be condensed, summarized, encapsulated.

There are no hard and fast rules for what and how I shoot; only that I empathize with the subject in front of my camera. It was easy to do that with most artists. We all had some gene for anarchy; it's alive in everyone born into the wrong class, the wrong color, the wrong sex. What I consider when putting myself in the shoes of others is whether I'm exploring or exploiting, documenting or manipulating, embracing or intruding. At my best I'm both watchman and spy. The watchman observes the outer while the spy investigates the meaning of the inner. I'd like to think that in portraiture the photographer can interpret the inner persona of the subject and that self-knowledge is acquired through the work of making those images.

When making images with Patti Smith, everything she did, she did as a poet. The photographs are evidence of that; how closely the sacred and the profane can interact, how one can combine a sense of absurdity with a sense of significance, how talent needs to form a trinity with effort and inspiration, the feeling of being mortal and immortal. She was a paragon of cool; always with a trace of philosophy in her sensuality. I wanted to identify with that as well as with the singularity of her face, the courage, the loneliness of it. I'd hoped to make images that possessed the enormous contradictions between ideals of strength and beauty and fragility of the human condition. She was the lyrical advocate of the flawed; a renegade enamored of tradition. It was easy to envision her storming the gates of Paradise.

My knowledge of anyone in front of the camera will always be fragmented, incomplete, but the mysteries of grace persist in all human beings. With Patti, I allowed for the serendipity of the process of making images; a trust in the hushed power of what has been left out. She would bring attitude and focus as well as clothing and props to shoots. It served to make the images into proof of her endearing, complex, and authentic self as well as of her formidable talents.





After a long convalescence in 1977, I rejoined my band, and we developed the songs that would form *Easter*. Whenever possible I spent time in Detroit with Fred. He noticed that I was a shallow breather, possibly due to the chronic bronchitis that I had marshalled since a child, and suggested I learn to play clarinet. He thought the challenge might deepen my breathing, thus enriching my voice. Fred had played the instrument in grade school before switching to soprano sax, then electric guitar. He taught me how to use a mouthpiece and prepare the reeds and gave me his boyhood clarinet.

I was never skilled in the mathematics of music, so I played by ear, in motel rooms, fields, tiled bathrooms, and tour buses. At home I played along to Ornette Coleman records and the Master Musicians of Joujouka. The clarinet demanded that I connect with diaphragm breathing and playing it became a part of my daily practice, ultimately pervading performance within songs like "Seven Ways of Going."

When I left public life in the fall of 1979, I took my clarinet back to Detroit. In our new home Fred and I would often improvise together, on saxophone and clarinet, into the night. We would play until the wail and the whirl became as one. An ascending cacophony, as if the cries and chaos of the world, descending into softness, like a Jackson Pollock painting dissolving into desert.

Patti Smith



OPPOSITE:
Patti Smith, photographed by Lynn Goldsmith, NYC, 1977.

RIGHT:
Lynn Goldsmith, New York City, 2017. "Fred (Smith) gave Patti a French clarinet and taught her to play."

RIGHT:
New York City, 2017
*"*Notes for Babel*, Smith's first major collection of poetry."*

OPPOSITE:
Patti Smith, photographed by Lynn Goldsmith, NYC, 1975.



"She was a paragon of cool; always with a trace of philosophy in her sensuality."

LYNN GOLDSMITH



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Before Easter After.
Lynn Goldsmith. Patti Smith
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Art Edition No. 1–100. ***NYC, 1977,*** **12 x 18 in.**



Art Edition No. 101–200. *NYC, 1976,* 12 x 18 in.



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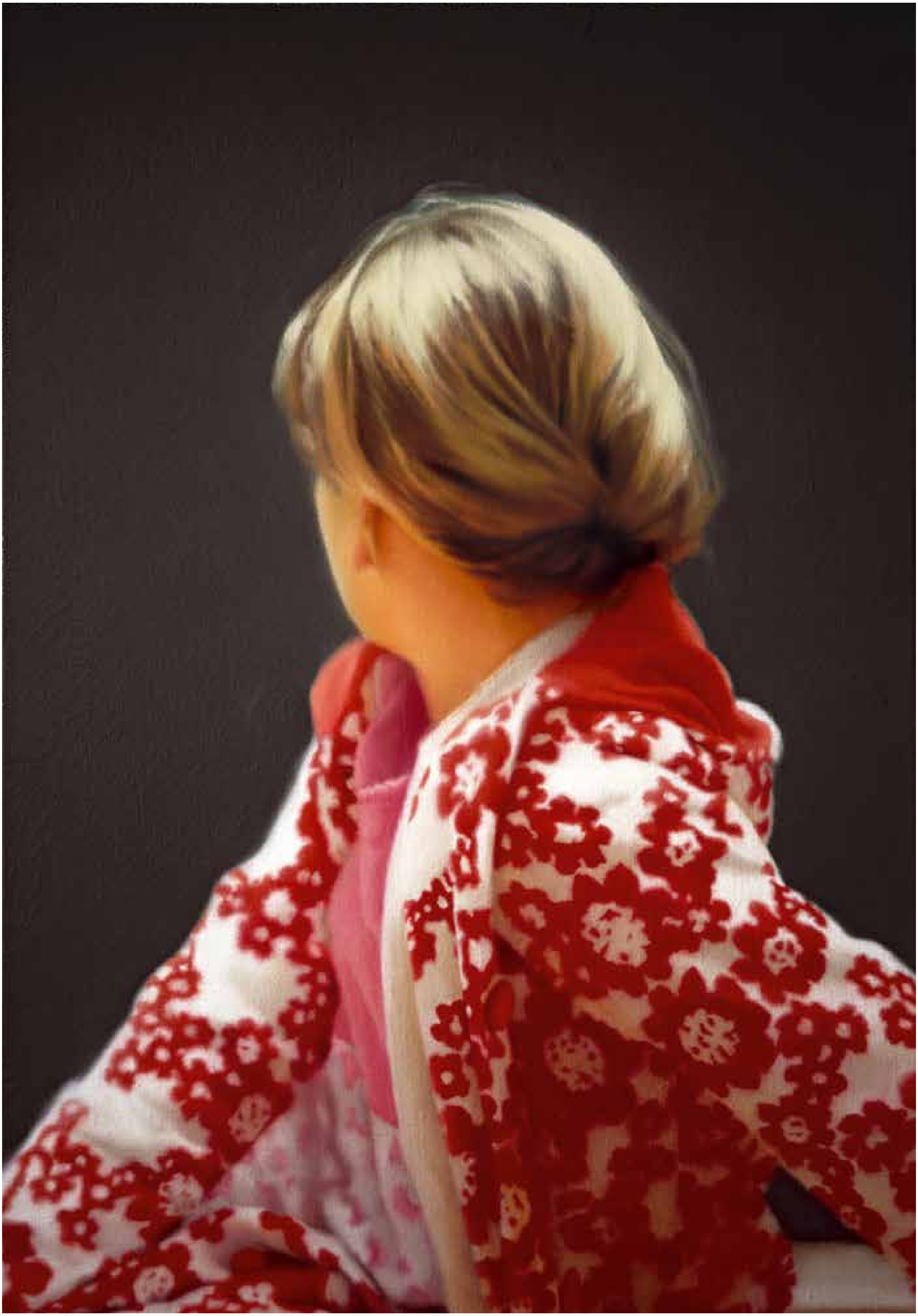
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5.12
珍爱生命
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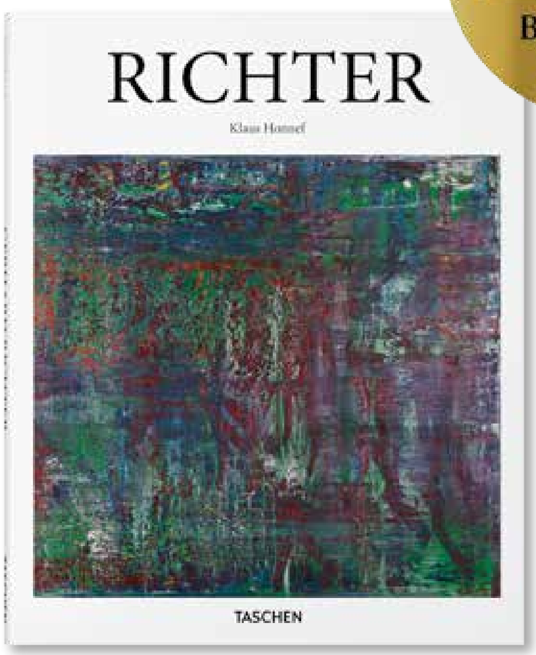
Realism vs. Abstraction

A colorful exploration of the life and work of Gerhard Richter



LEFT:
Betty, *1988 (CR 663-5)*
Oil an canvas,
St. Louis Art Museum.





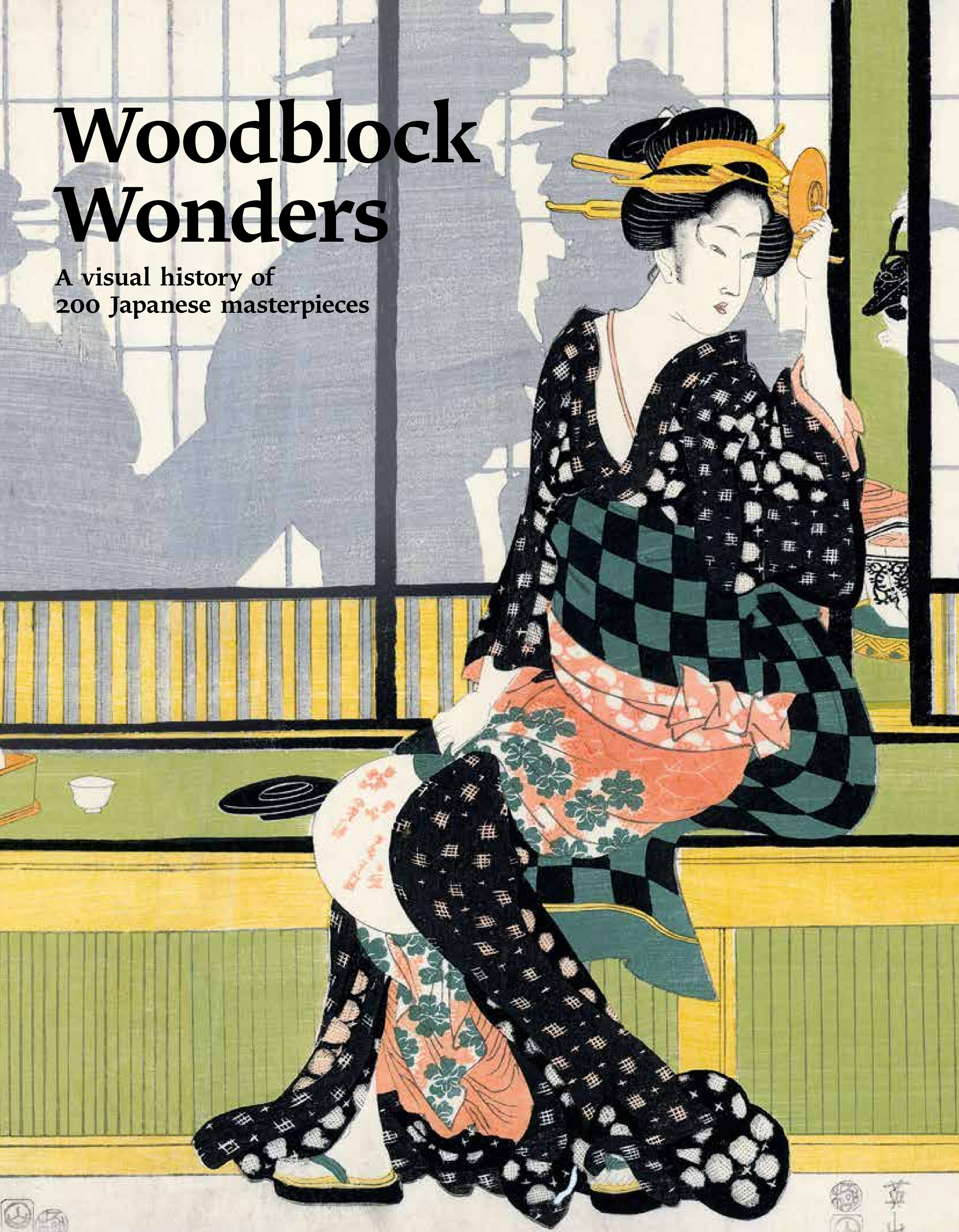
"I like everything that has no style: dictionaries, photographs, nature, myself and my paintings."
GERHARD RICHTER

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Klaus Honnef
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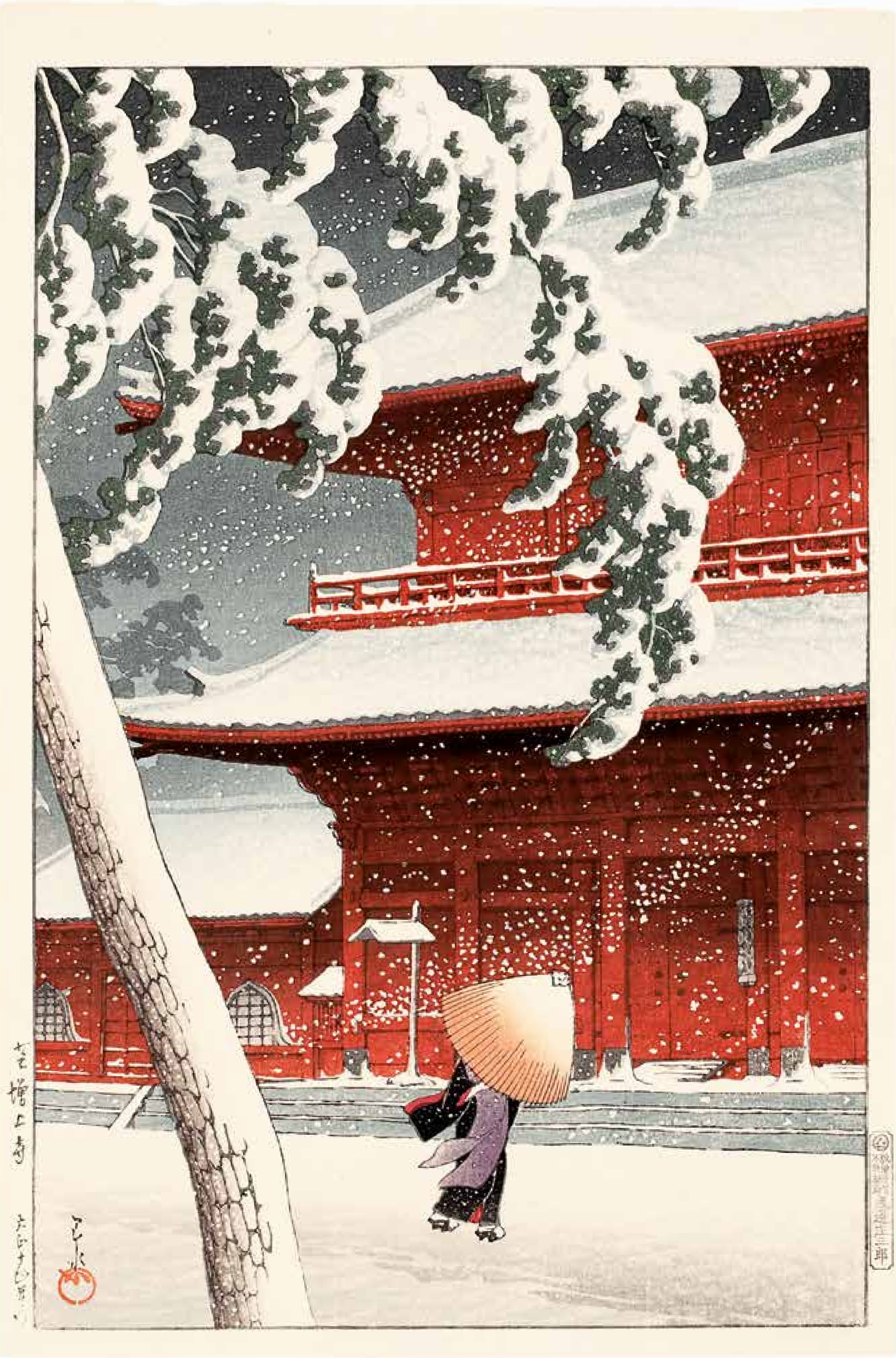
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PREVIOUS SPREAD:
Kikugawa Eizan
Three Fashionable Beauties Cooling Off in the Evening *(detail), mid-1810s*
Woodblock print, ink and color on paper
Santa Fe, New Mexico, Collection of Lee E. Dirks.

OPPOSITE:
Kawasa Hasui
Shiba Zōjōji Temple*, 1925*
From the series
Twenty Views of Tokyo
Woodblock print, ink and color on paper
Honolulu Museum of Art, Gift of James A. Michener, 1984.

RIGHT:
Katsukawa Shun'ei
The Actor Nakamura Nakazō II as Kawagoe Tarō Shigeyori*, c. 1795*
Woodblock print, ink and color on paper
Highland Park, Illinois, The Mann Collection.



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<ins>BELOW:</ins>

Utagawa Kuniyoshi
Visual Parodies of the Fifty-three Stations along the Tōkaidō: The Origin of the Cat Stone at Okabe *(detail), 1847*
Woodblock print, ink and color on paper
London, British Museum.

<ins>OPPOSITE:</ins>

Utagawa Kuniyoshi
One of Three Heroic Deaths: Morozumi Bungo-no-kami Masakiyo *(detail), 1848*
From the series Biographies of Heroic Generals of Kai and Echigo Provinces: Takeda Clan, Twenty-four Generals
Woodblock print, ink and color on paper
London, British Museum.




一勇斎國芳画


諸國瀧廻り
下野黒髪山
きりふりの瀧



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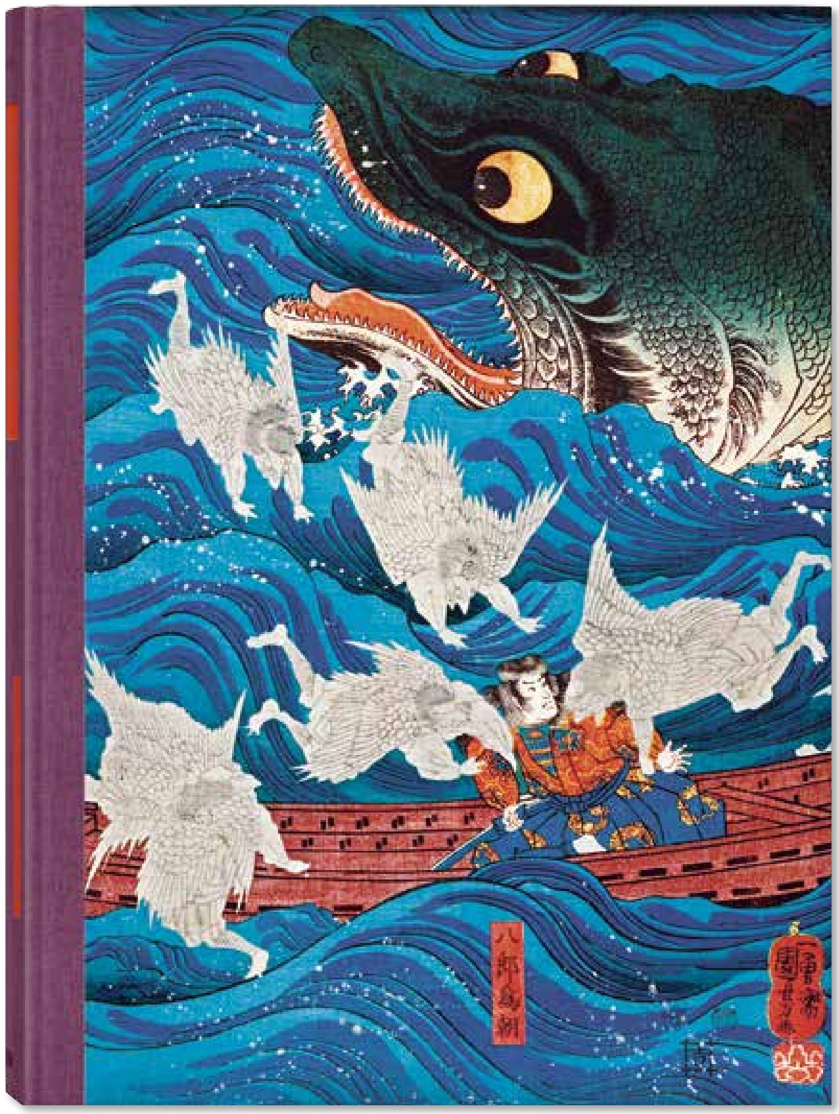
VINCENT VAN GOGH

OPPOSITE:
Katsushika Hokusai
Kirifuri Waterfall at Mount Kurokami in Shimotsuke Province, *c. 1832*
From the series A Tour of Waterfalls in Various Provinces
Woodblock print, ink and color on paper
Minneapolis Institute of Art,
Bequest of Richard P. Gale.

ABOVE:
Katsushika Hokusai
Poem by Minamoto Muneyuki Ason, *c. 1835/36*
From the series One Hundred Poets and Their Poems, Explained by the Nurse
Woodblock print, ink and color on paper
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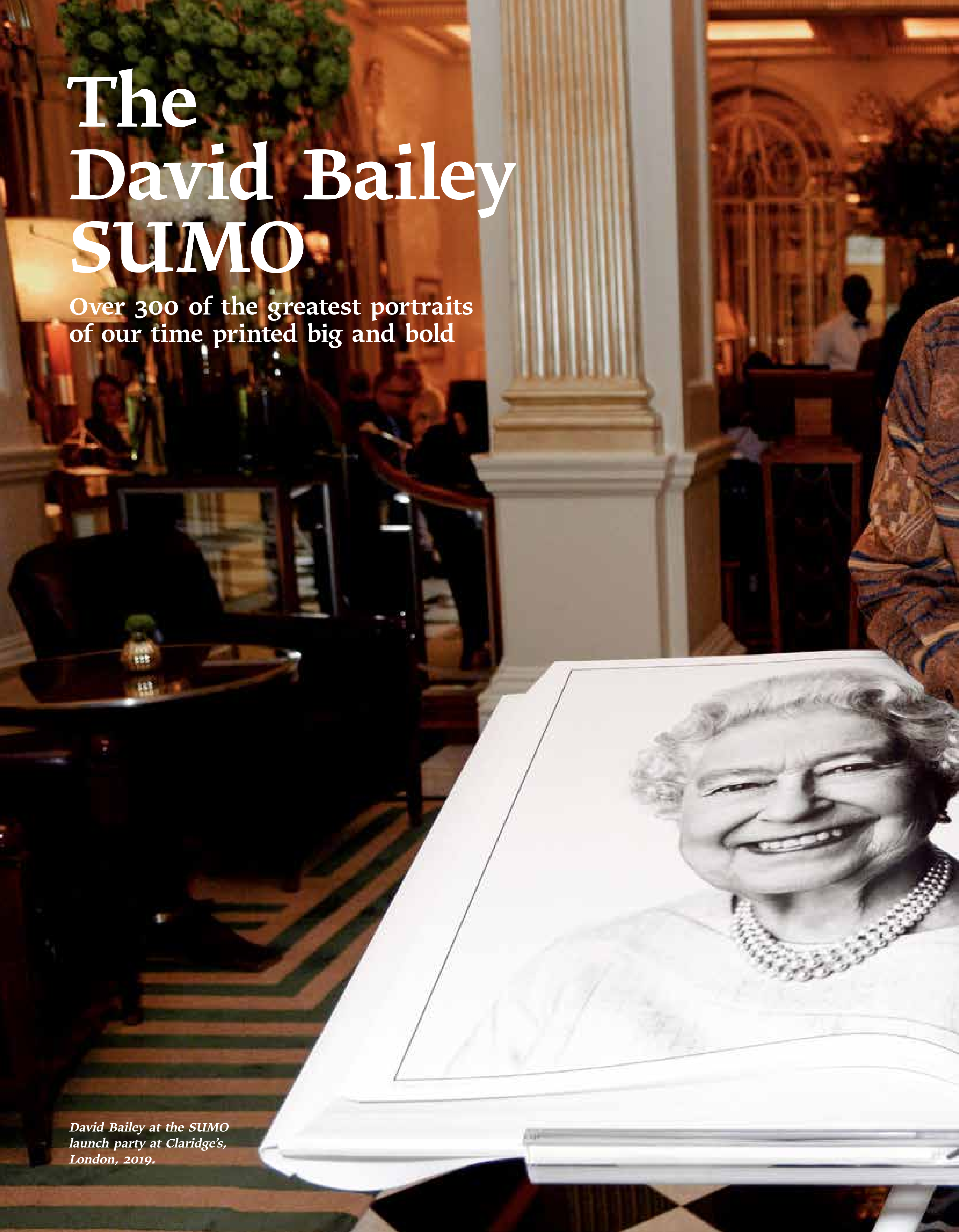
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David Bailey at the SUMO launch party at Claridge's, London, 2019.

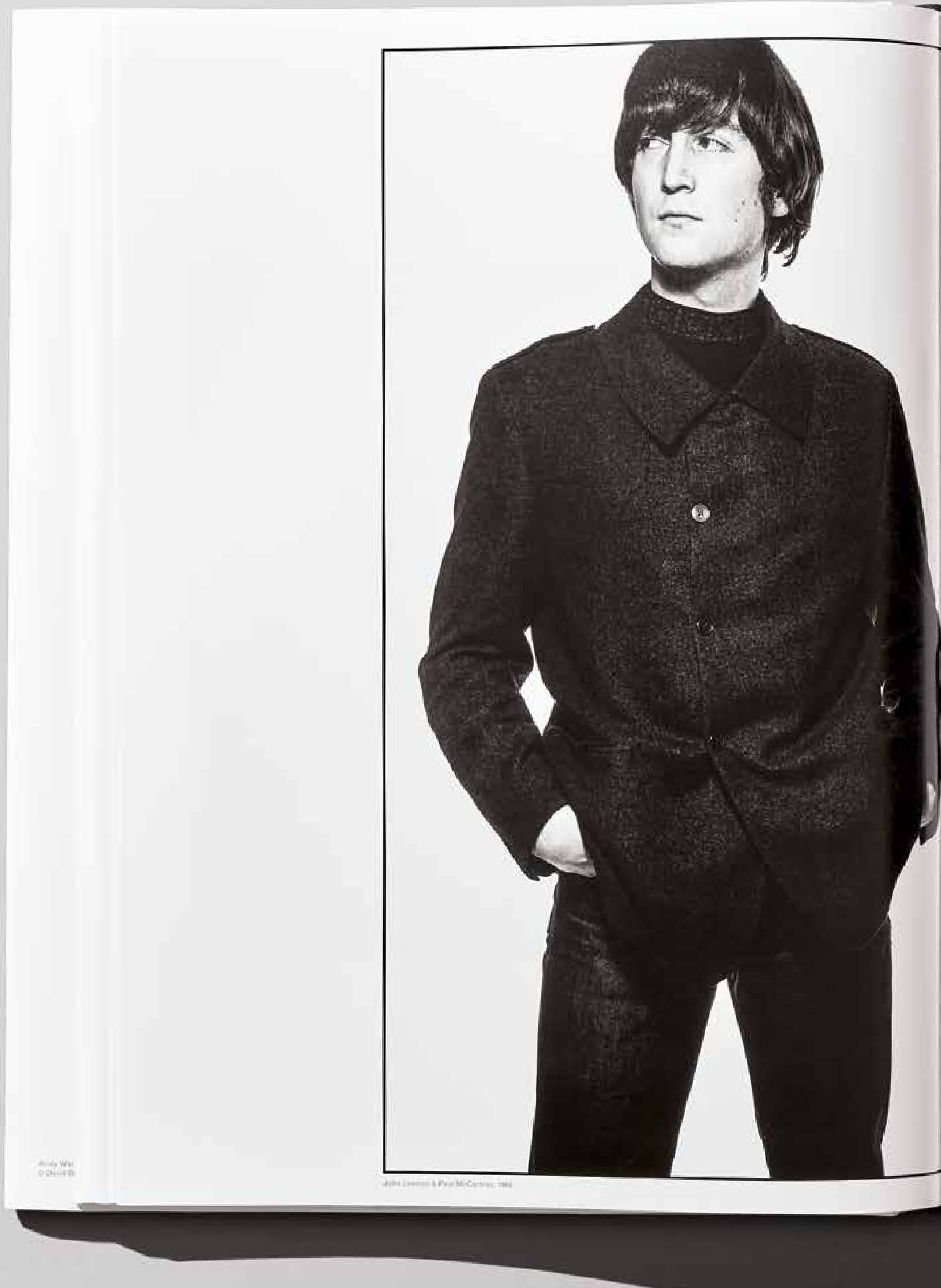


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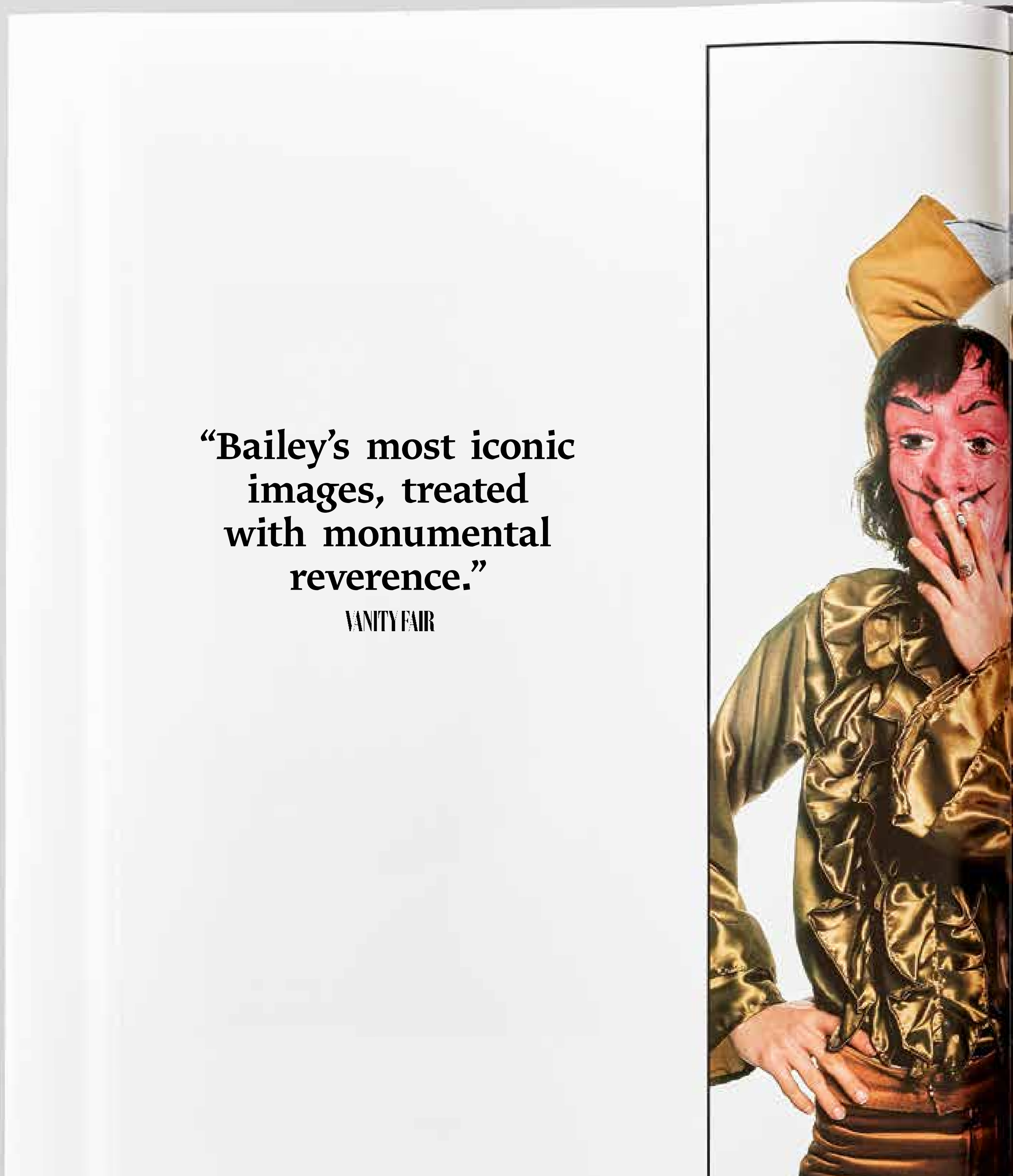




Brigitte Bardot, [illegible]






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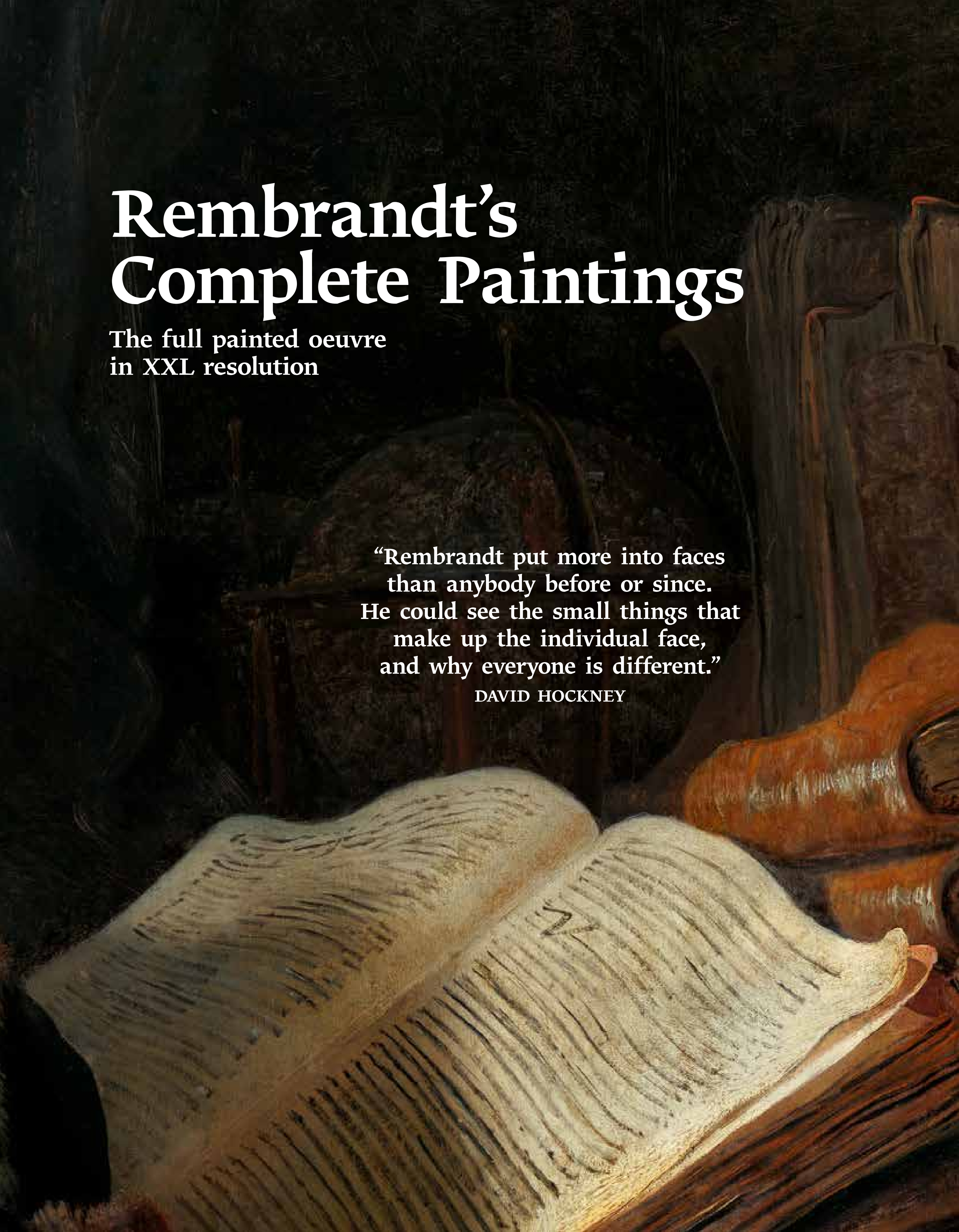
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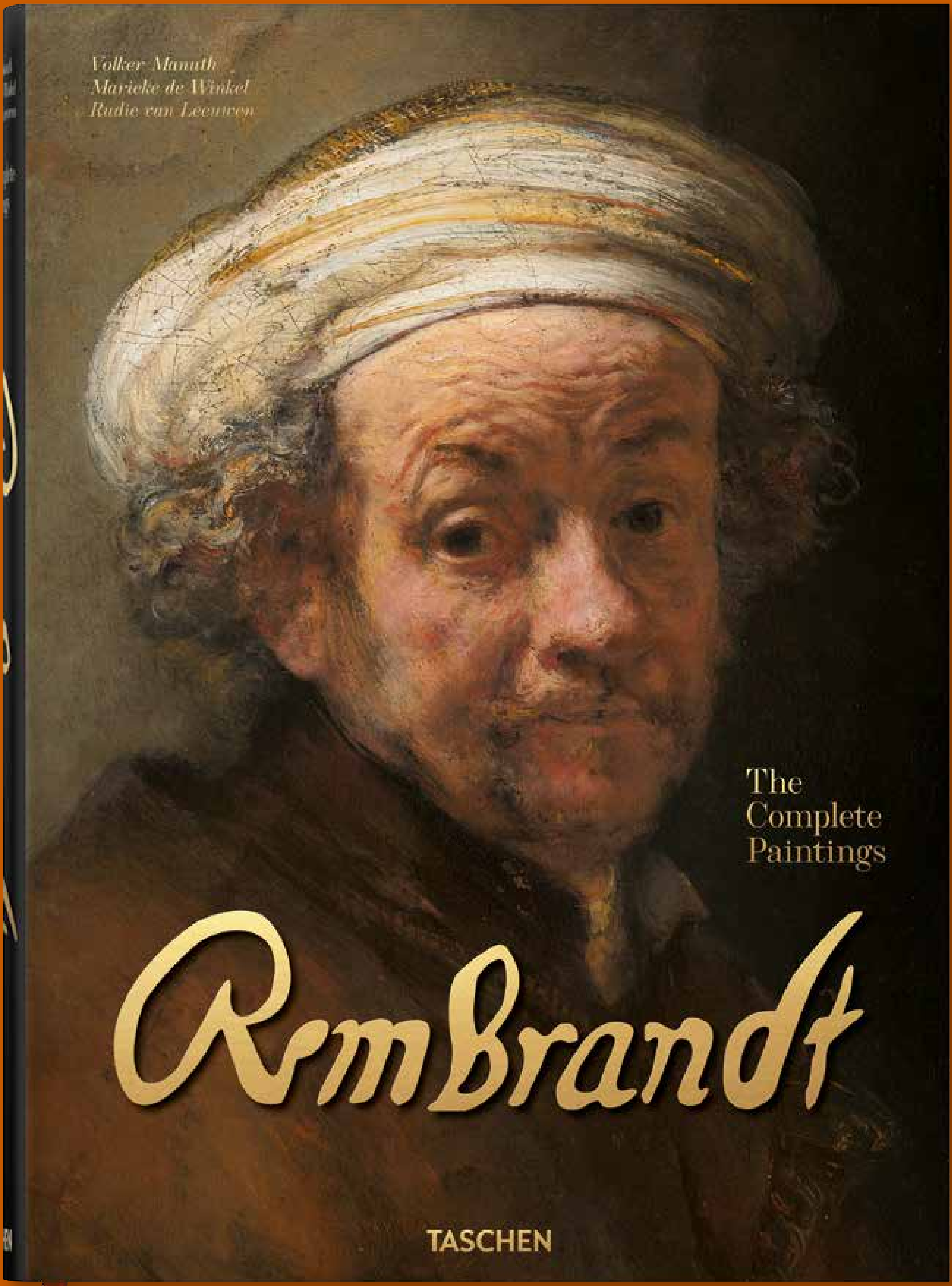
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into the mysterious that he says
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VINCENT VAN GOGH





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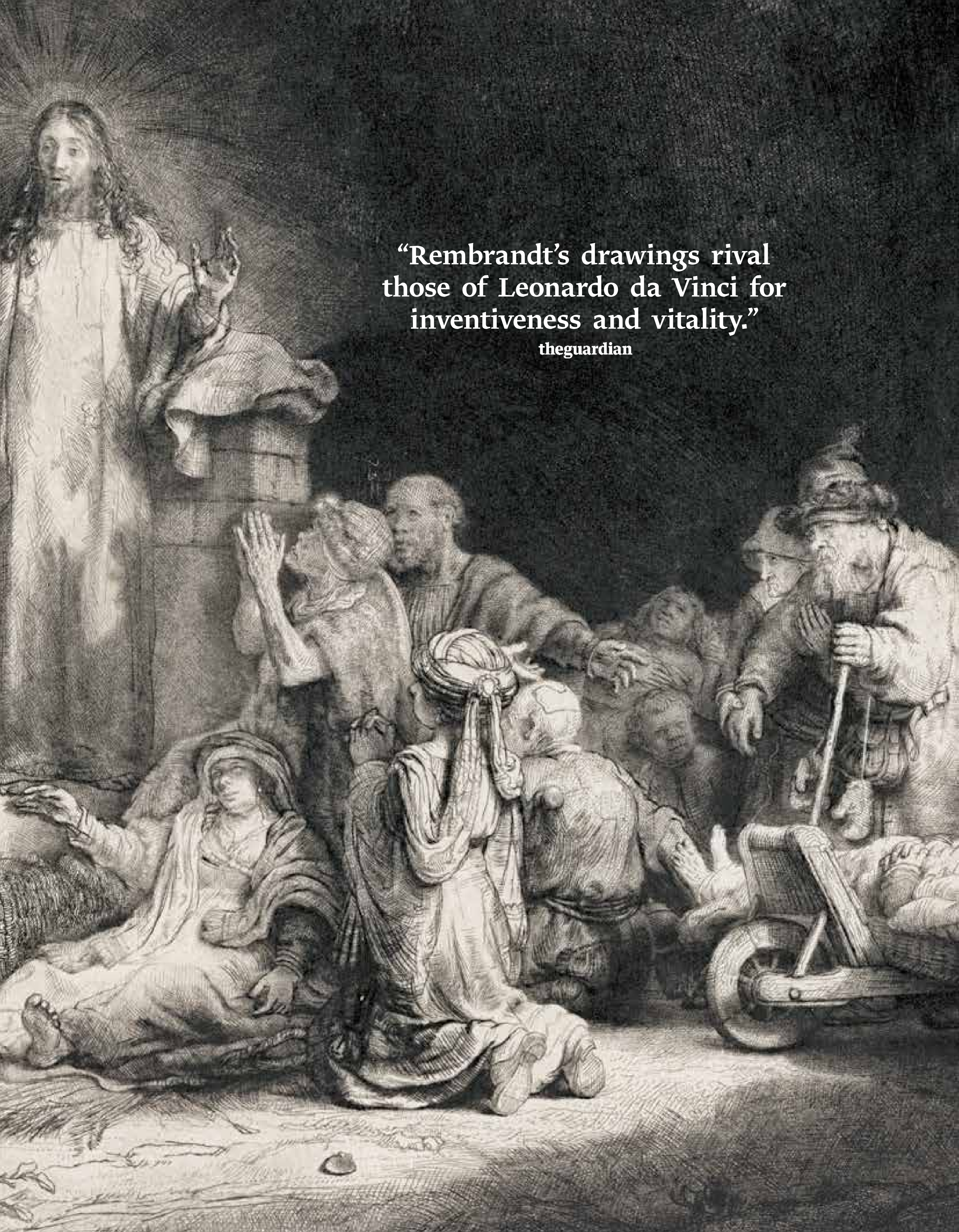
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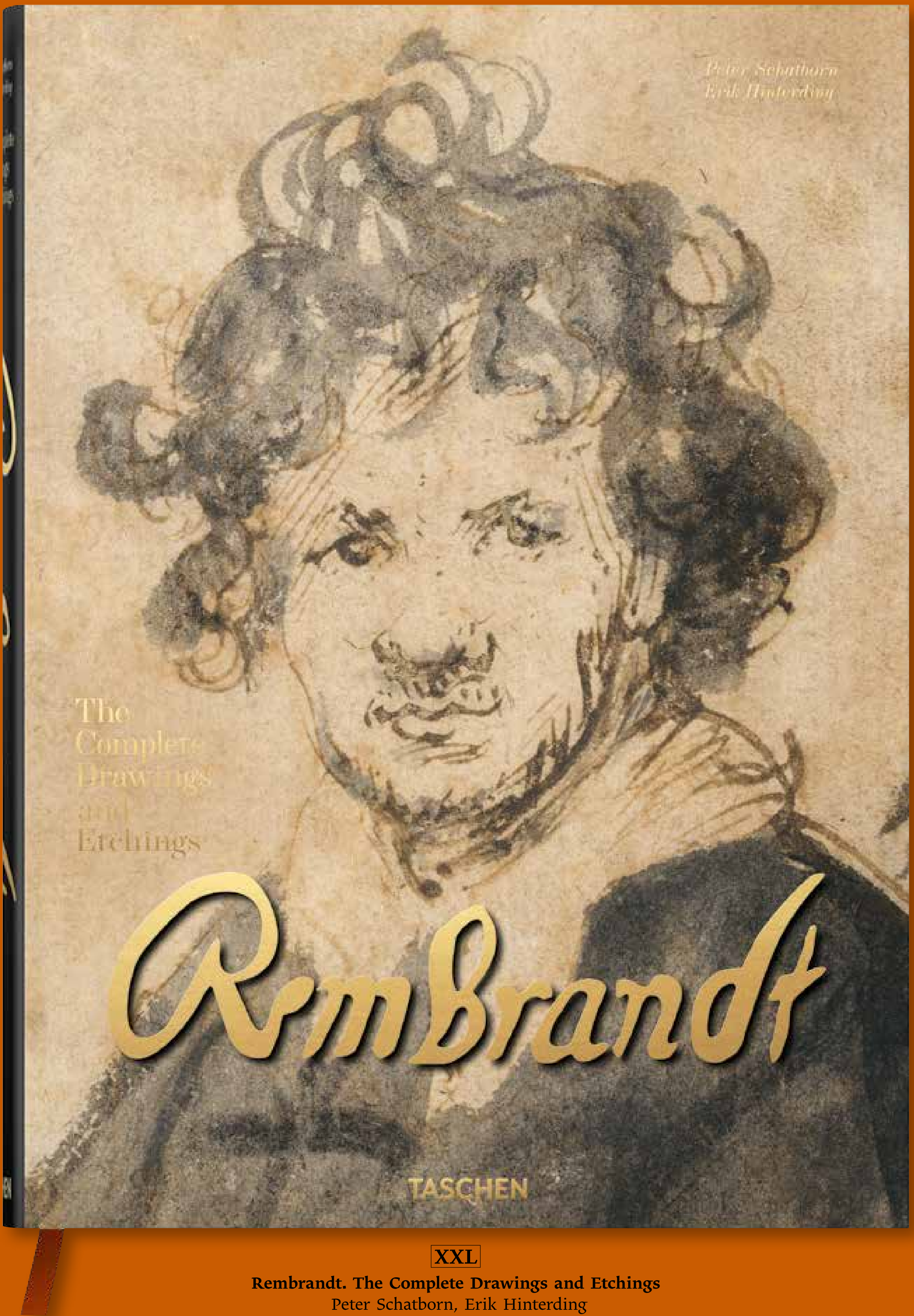




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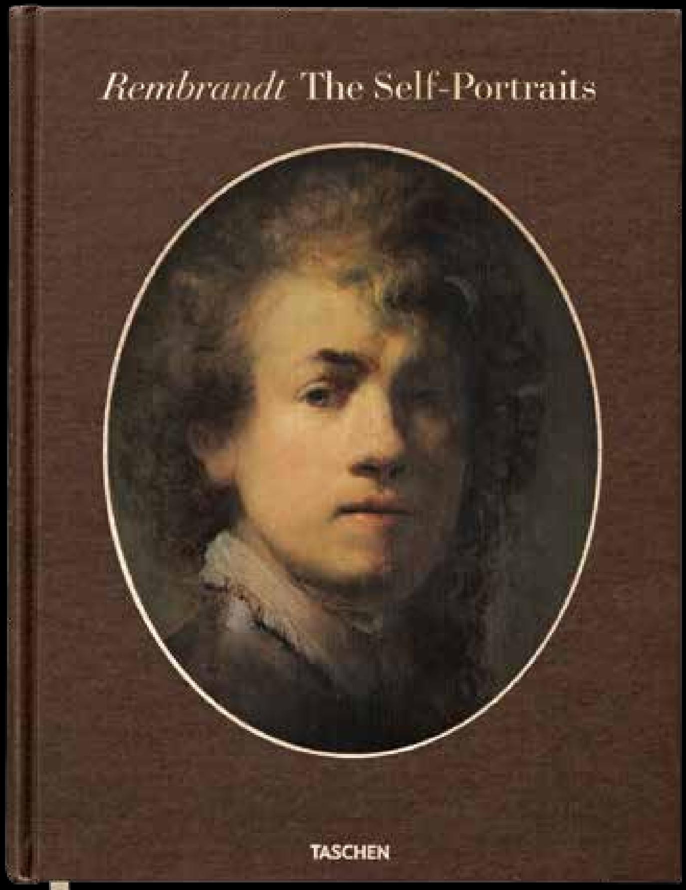
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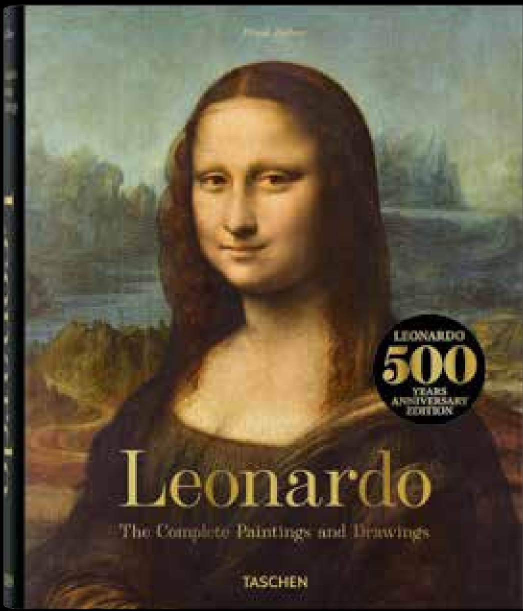
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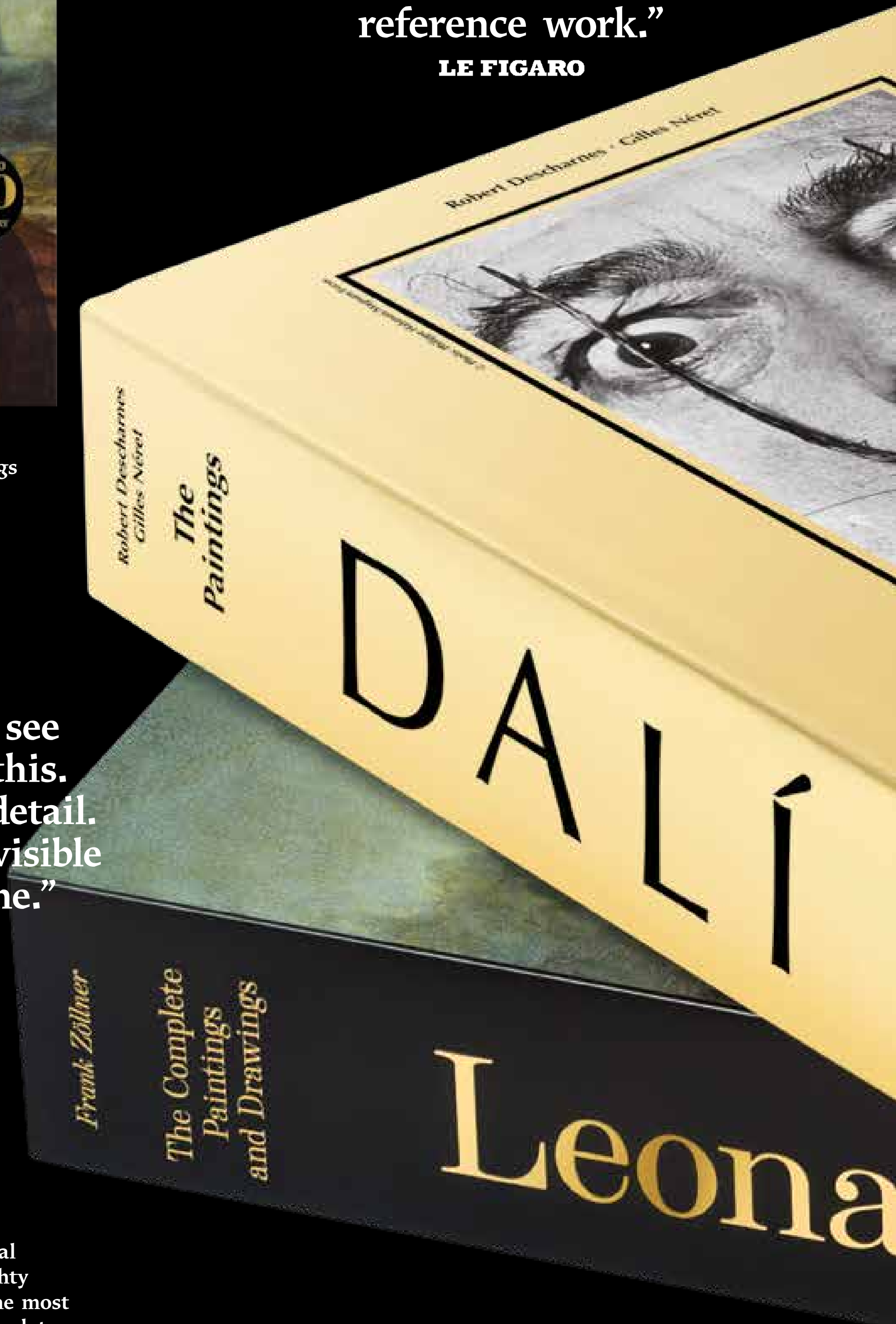




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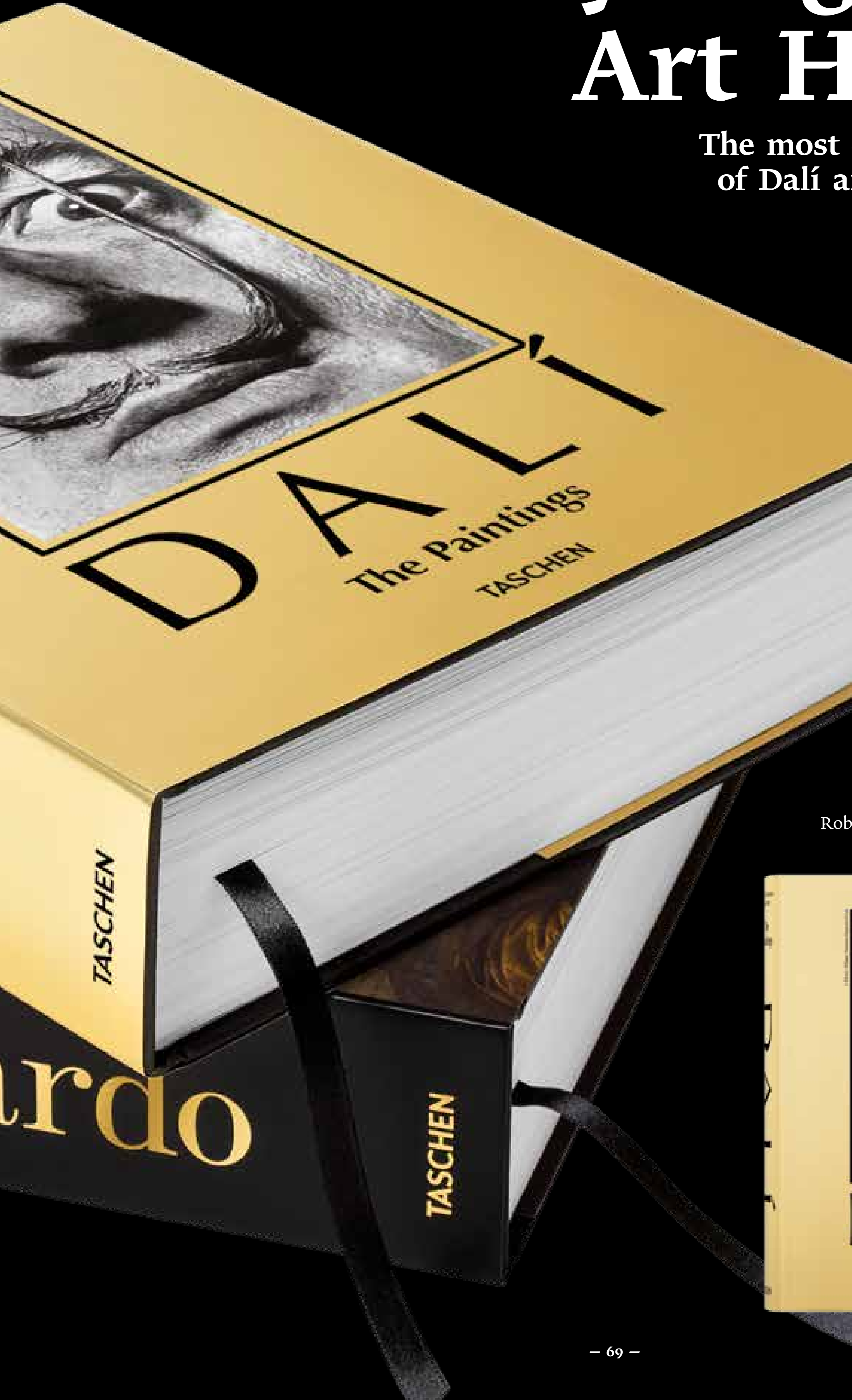
"You'll never get to see Leonardo's art like this. So close up, in such detail. Every brushstroke is visible down to the last line."
DIE WELT



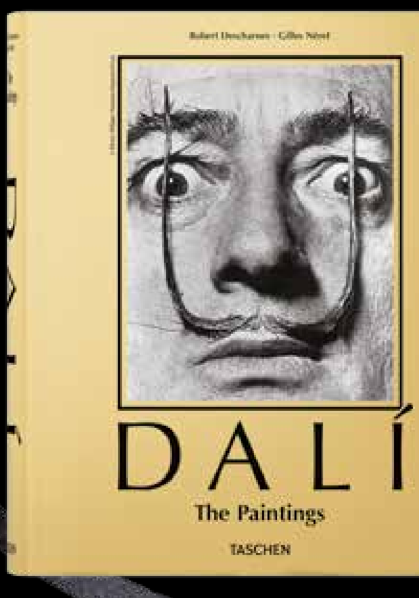
Two of art history's most influential geniuses are revealed in these weighty volumes. Each monograph represents the most exhaustive explorations of the artists to-date. Jam-packed with enlarged details unveiling the most unsuspected minutiae from subtle brush-strokes to the grain of the canvas.

Heavyweights of Art History

The most complete overviews of Dalí and da Vinci to-date

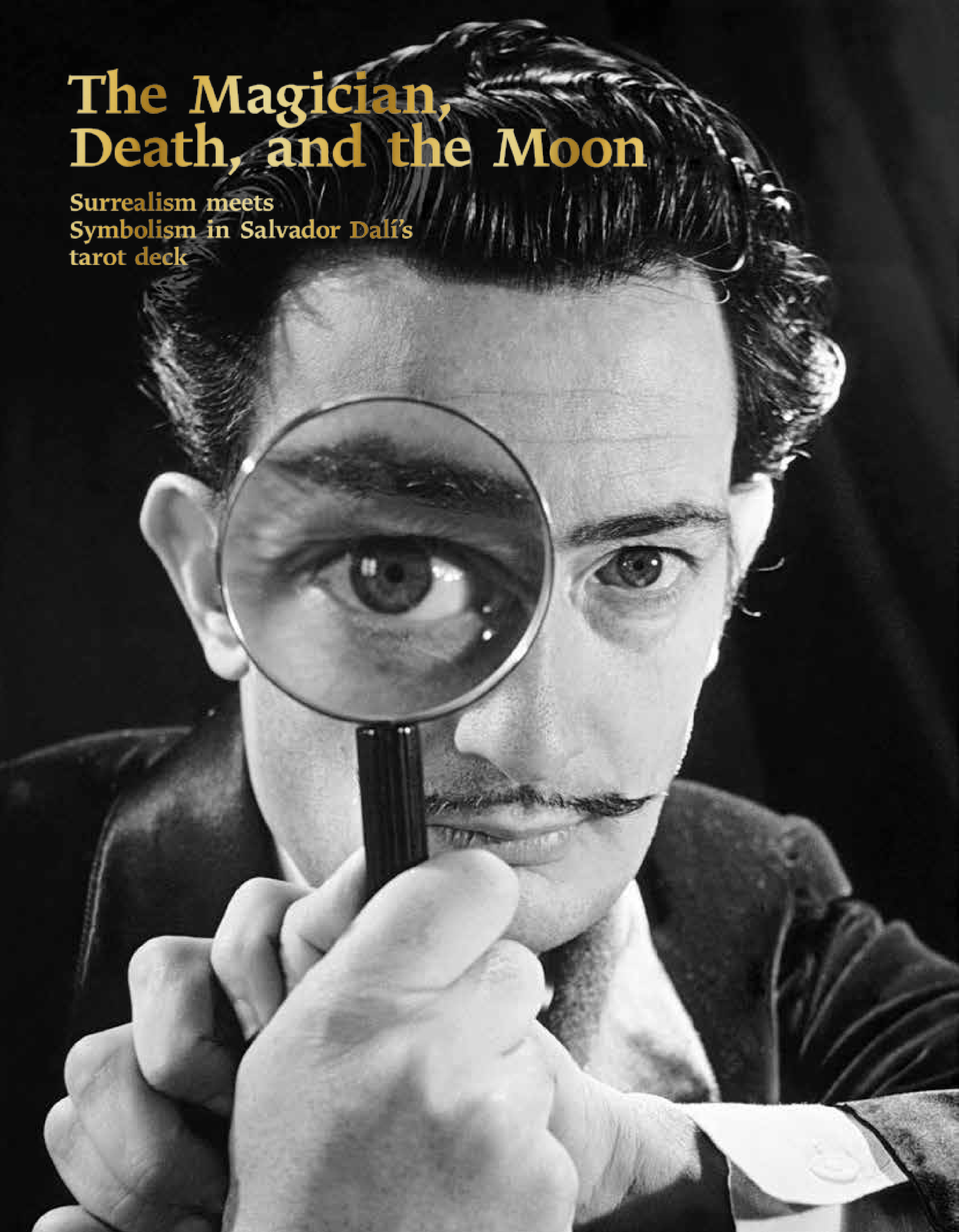


Dalí. The Paintings
Robert Descharnes, Gilles Néret
752 pages, € 40

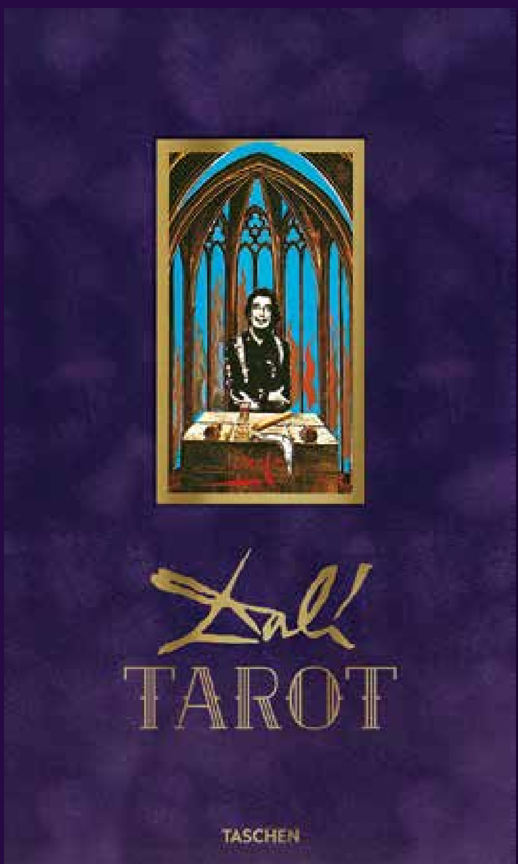


The Magician, Death, and the Moon

Surrealism meets Symbolism in Salvador Dalí's tarot deck







"Combining the occult with his own unmistakable sensibility, Dalí's tarot is a pastiche of old-world art, surrealism, kitsch, Christian iconography and Greek and Roman sculpture."

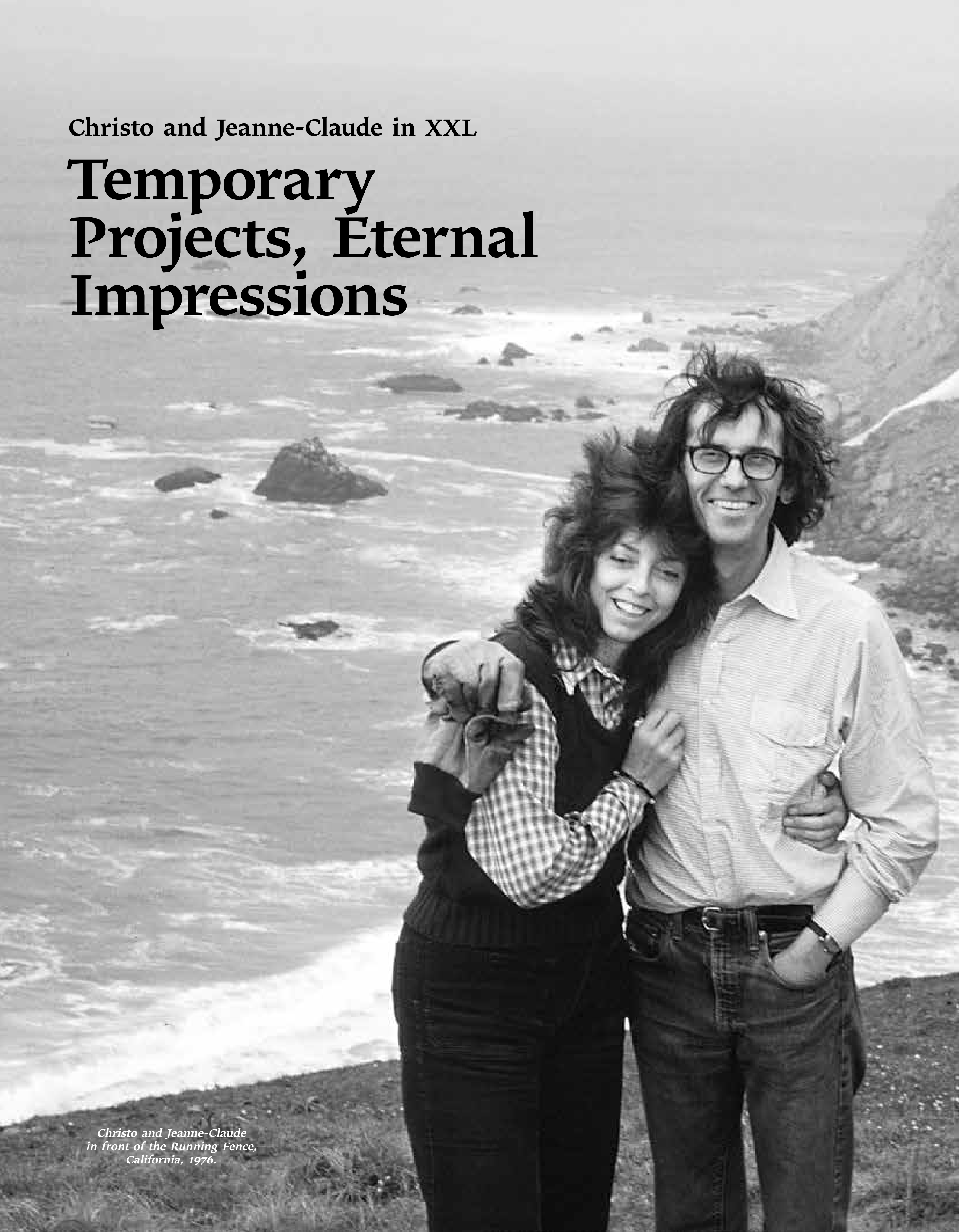
OPENCULTURE.COM

Dalí poses as the Magician, his wife Gala becomes the Empress, and the death of Julius Caesar is reinterpreted as the Ten of Swords in the artist's extraordinary custom tarot deck. First published in a 1984 limited edition that has since long sold out, this lush box set brings back the full set of 78 cards, each dazzling in color, along with a companion book on the making-of and practical instructions.

Dalí. Tarot
Johannes Fiebig
Deck of 78 tarot cards with booklet
in velvet-bound box,
184 pages, €50

Christo and Jeanne-Claude in XXL

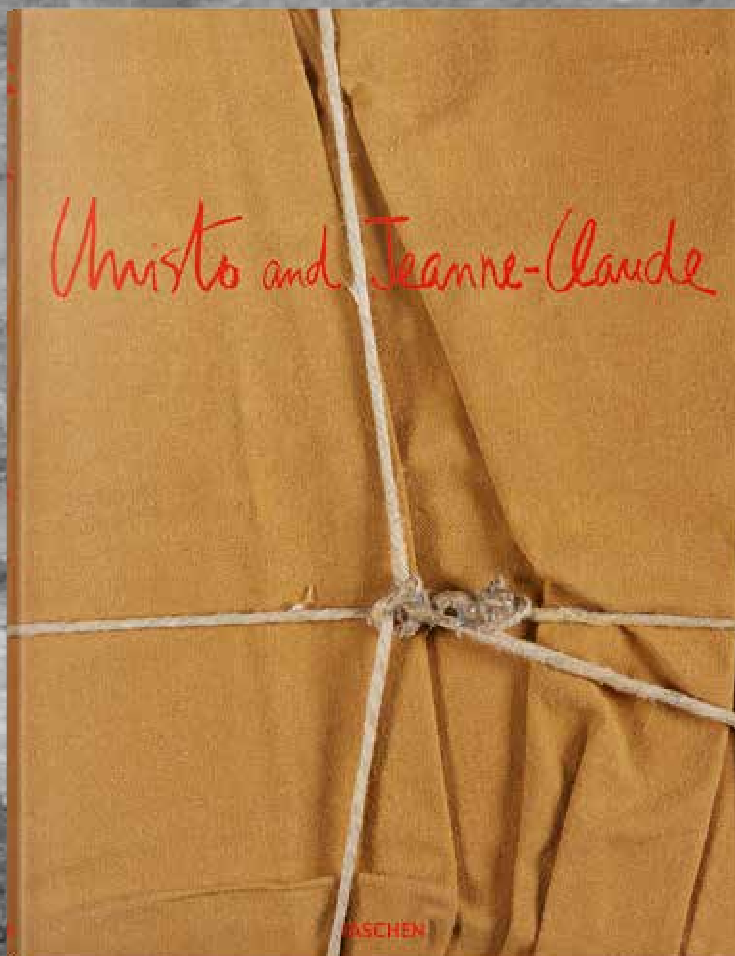
Temporary Projects, Eternal Impressions



Christo and Jeanne-Claude in front of the Running Fence, California, 1976.

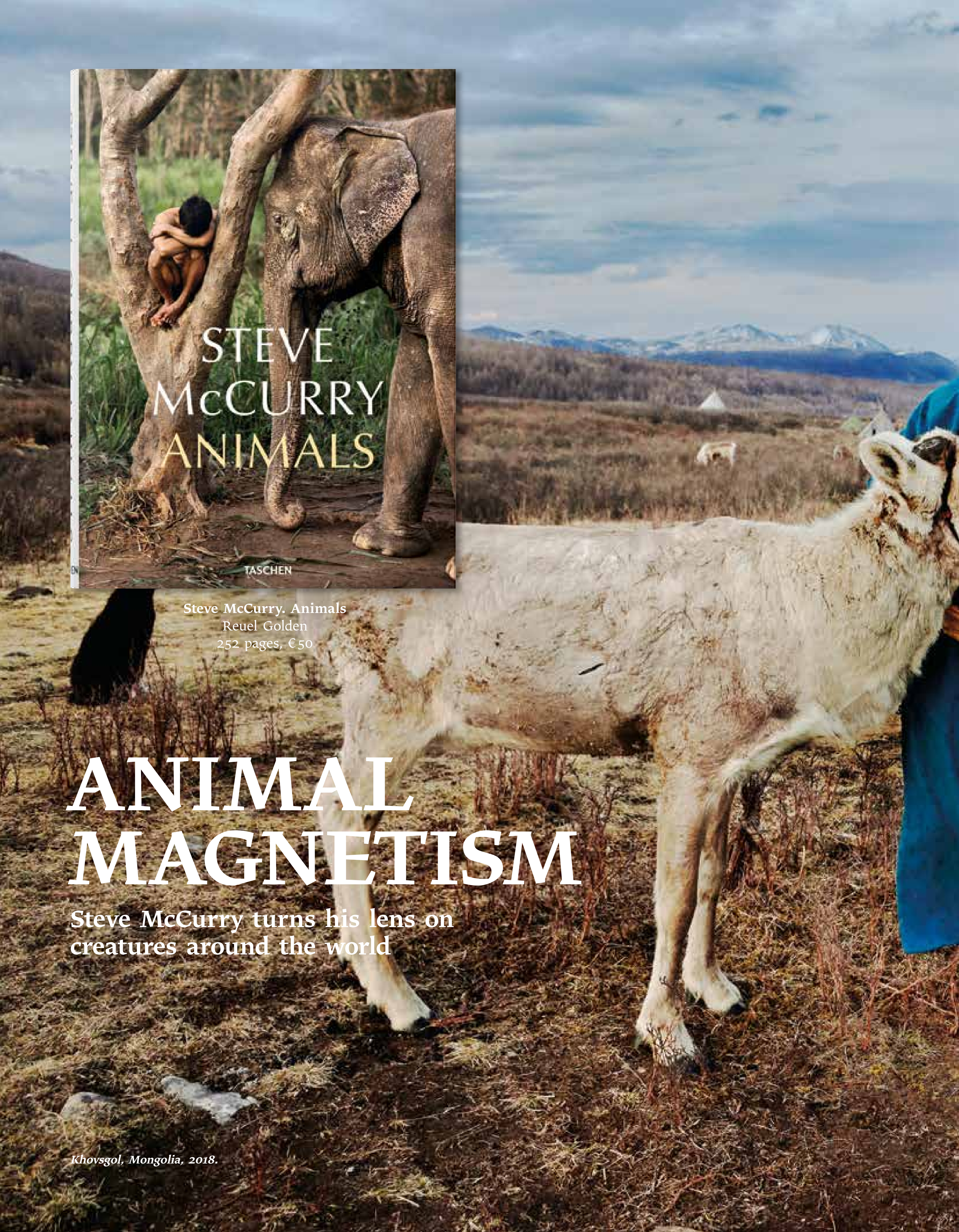
“Each project is like a slice of our lives, part of something that I will never forget.”
CHRISTO

First available as a signed Collector’s Edition designed by Christo himself, this updated XXL edition is the most comprehensive overview of Christo and Jeanne-Claude to date. Hundreds of photographs and drawings trace the couple’s unparalleled oeuvre and offer a glimpse at works in progress like *The Abu Dhabi Mastaba* and *L’Arc de Triomphe Wrapped, Paris*.



XXL

Christo and Jeanne-Claude. Updated Edition
Wolfgang Volz, Paul Goldberger
616 pages, €150



Steve McCurry. Animals
Reuel Golden
252 pages, €50

ANIMAL MAGNETISM

Steve McCurry turns his lens on creatures around the world

Khovsgol, Mongolia, 2018.

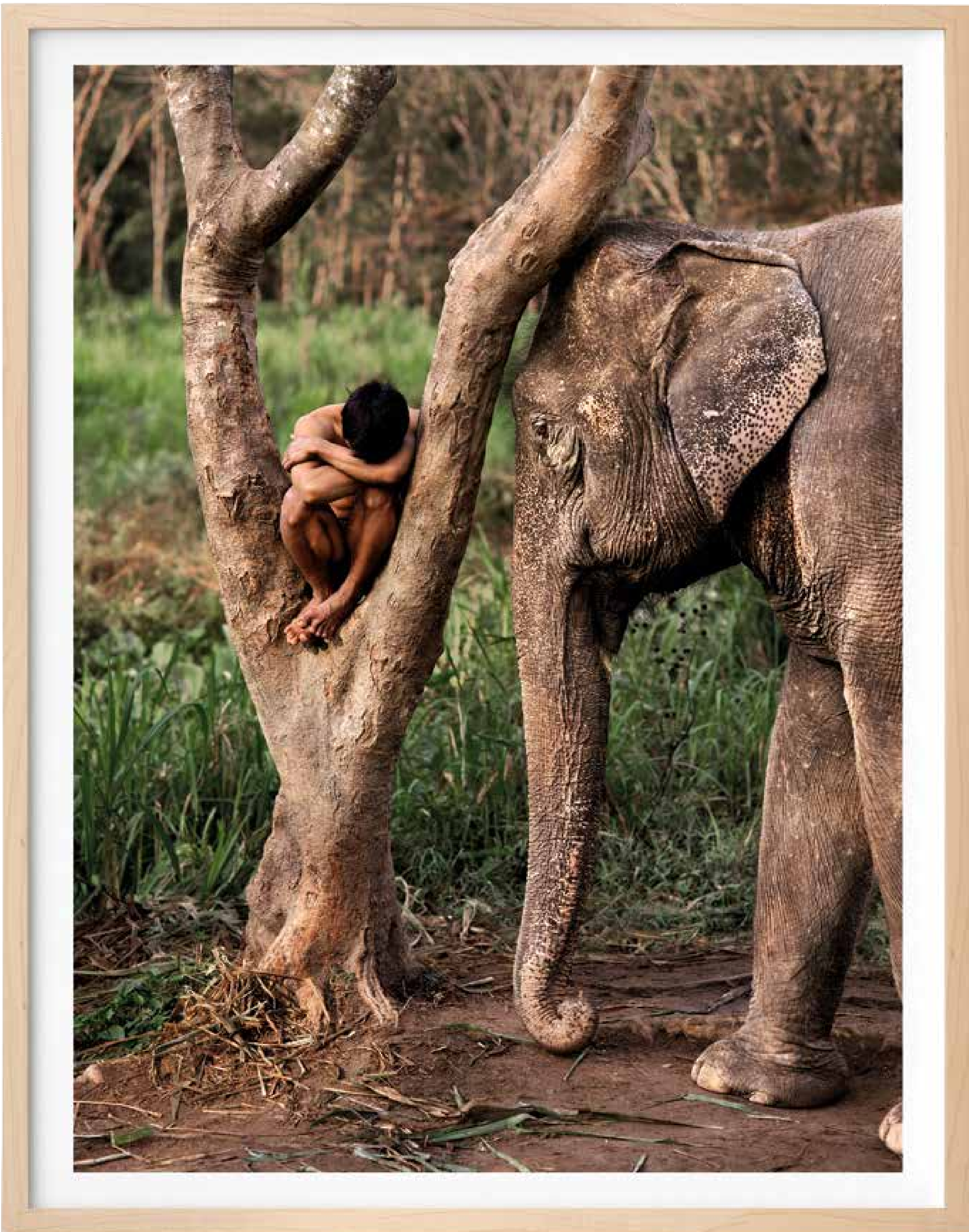


"Stories of men
meet stories of animals,
narrated by a brilliant
poet of contemporary
photography."

PHOTOLUX MAGAZINE

From an elephant lovingly resting on his master's shoulder to a dog led through the rubbles of Kabul on the back of a bicycle; these images by Steve McCurry tell a thousand stories, each a touching lesson in humanity. The legendary photographer presents his favorite shots of animals in this kaleidoscopic collection ranging from Asia to South America, the United States to Europe.

Art Edition No. 1–100. *Chang Mai, Thailand,* 2010, 16 x 20 in.



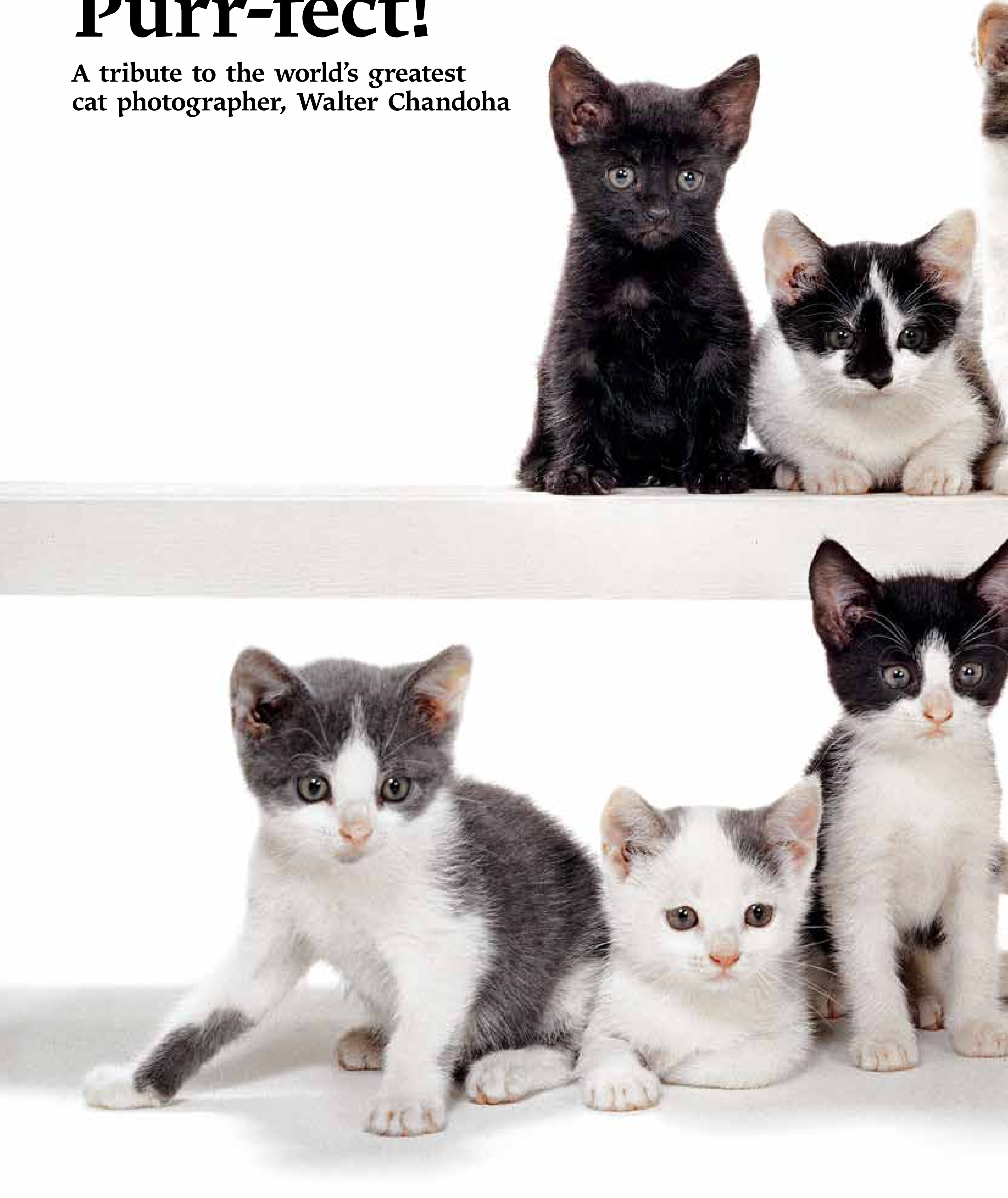
Art Edition No. 101–200. ***Chennai, India*****, 1996, 14 x 20 in.**



Each an Edition of 100
Signed by Steve McCurry, € 2,000

Purr-fect!

A tribute to the world's greatest cat photographer, Walter Chandoha





A seemingly impossible
feat with 11 entranced kittens.
New Jersey, 1964.

The Animal Instinct of Walter Chandoha

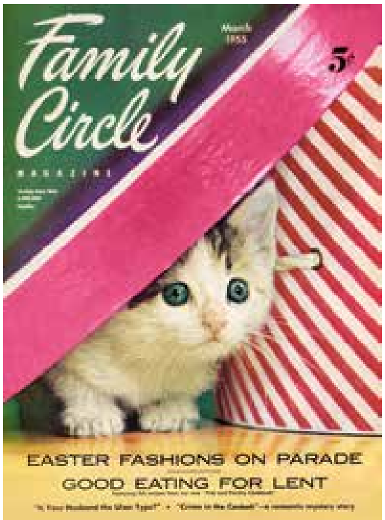
By Susan Michals



Actor W. C. Fields once said, "Never work with children or animals," but photographer Walter Chandoha debunked that statement many times over. Witness the artist's most famous melding of the two subjects in his 1955 photograph *Paula and Kitten*, a close-up shot of daughter Paula and a tiny feline friend and a perfect example of the Chandoha instinctive technique. The kitten was sans mother, and the photographer directed his daughter to coddle the youngster and eventually put her on her shoulder. Paula had lost her front teeth, and the kitten also appeared to be missing a few. In an instant, the child and the cat seemed to smile in unison like two best friends (though the cat is actually meowing). There is an innate whimsy to the work; they are both slightly off-kilter, almost about to regard each other, making one wonder: Was this a secretly hatched plan by the two moppets or merely jovial happenstance? *Paula and Kitten* is recognized as one of Chandoha's most iconic images, yet the love affair between man and feline began much earlier. In 1949 Chandoha was on his way home one evening when he heard it—that tiny but mighty cry. A gray kitten in a New York City alleyway caught his eye; the animal was abandoned and alone. Chandoha scooped up the furry infant, tucked him in the pocket of his army mackinaw, and brought him home to his wife, Maria. The couple named him Loco, and aptly so; like clockwork every night, at 11 p.m., the cat would scurry about their three-room Astoria apartment in Queens, bouncing off the walls and scaring himself when catching a glimpse of his image in a mirror. This would last for about a minute, then, just as fast as he went berserk, he would become the pinnacle of calm. Chandoha began taking photos of Loco's nightly antics and submitted them to newspapers, magazines, and photo contests.

Photography had always been part of Chandoha's life. After immersing himself in the medium during high school and serving as a combat photographer during the Second World War, he had the initial goal of becoming a Madison Avenue genius, and received a marketing degree from NYU through the G.I. bill. Newly married with a baby on the way, marketing and advertising seemed more lucrative than photography in the scheme of things. But Loco changed everything. Soon magazines like *Look* and *Women's Home Companion* came calling, launching a lifelong career and a love affair—one that would be at once familial, familiar, and four-legged in nature.

Cats are having a moment, and in the annals of pop culture, the feline reigns supreme. Yes, the Felis catus (domestic cat) has amused, bewildered, and coaxed us since the days of ancient Egypt, where they were considered sacred and worshipped as gods (and, most assuredly, in a cat's mind they



are). Yet their idolatry has now surpassed even this. The Internet is their virtual pantheon where they are worshipped daily. Cats online—in the forms of photographs, GIFs, memes, and videos—provide us with much needed mental respite from the nonstop barrage of opinions or news (fake or otherwise) that has divided us politically and culturally. They have transcended the role of mere companions. Cats with names like Lil BUB, Hamilton the Hipster Cat, and White Coffee Cat have pounced onto the scene as influencers, promoting products and amassing followers in the millions on social media. Hashtags like #purrfect and #catsofinstagram dominate, and the word "caturday" is part of our colloquial language. And conventions melding all things feline and pop culture dot the landscape, from Los Angeles to London.

Chandoha spent over 75 years creating photos that meld our love of cats with the American way of life. For one assignment he might create a perfectly staged, high-definition, and color-saturated composition with, at its epicenter, a beautiful ball of fluff; then he'd switch gears and bring forth intimate, Rockwellian scenes of family life, resplendent in black and white. His work graced over 300 magazine covers, hundreds of pet food packages, and thousands of advertisements, and he published 33 books (14 books on cats and other animals alone). Countless greeting cards, calendars, and jigsaw puzzles also bear the Chandoha signature aesthetic, one that would define the visual vocabulary of animal portraiture for generations. With over 200,000 photographs in his archives, he solidly captured one of the most unpredictable yet beloved creatures on Earth with what may be one of the largest portfolios on the subject ever amassed. "The expressions dogs make are pretty limited," said Chandoha. "They don't get into real exciting postures, as a cat will." Cats have an unusual level of flexibility; they also lack a collarbone and have the ability to decrease their terminal velocity. The feline's physiology has been depicted both artistically and scientifically for hundreds of years; one of the most famous studies, *Falling Cat*, was created by scientist and chronophotographer Étienne-Jules Marey in Paris in 1894. Marey built a camera that had the capacity to capture animals in motion at 12 frames per second. He filmed the cat being dropped from an upside-down position in an effort to show what is now known as the cat-righting reflex, the animal's uncanny ability to reorient its body while falling—no matter its position—and land on its feet. He was a trailblazer for what would become the moving picture and, in essence, created the first cat video.

Like Marey, Chandoha was a pioneer when it came to capturing feline nuance through his photographic lens. In the 1950s, the advertising industry was hitting its stride in a postwar era of consumerism, fulfilling the need of a rising baby boomer population. Family was paramount, a powerful commodity, and animals were part and parcel of living the American dream. Ad men recognized the potential of integrating animals into their campaigns, and Madison Avenue came calling. Quickly, he became their go-to for *gato*, as well as an adviser to creative directors and ad executives trying to innovatively



OPPOSITE:
Photographer and subject, taken in Chandoha's Long Island studio, 1955.

TOP:
Family Circle *magazine, March 1955.*

RIGHT:
Chandoha's very last feline companion, Maddie, a rescue american shorthair, New Jersey, 2018.



determine the way into the hearts of American consumers. He created diverse imagery of everything from undergarments to shoes, as well as virtually every pet food package around. Chandoha commented on the omnipresence of his work in the 1950s and '60s: "If you went into a supermarket when I was doing all these packages, there would be dog food on one side and cat on the other. Almost all of the photographs were mine!"

Perhaps his secret weapon was that he was a diehard cat man and loved the animals through and through. While working as an adviser for the advertising agency Leo Burnett, the art director asked what they could do to make a commercial with a mother and her kittens a real standout. "In every litter of kittens… there's a crybaby," recalled Chandoha. "You'd have to take that crybaby out of the basket and away from the group. The mother would have her kittens with her, but they get nervous because a sibling is crying and uncomfortable. The mother is torn between calming the ones in the basket with her or jumping out and getting the crybaby. Eventually she walked across the room, perfectly in focus, picked up the baby, and they got their shot." Getting that perfect shot was not so easy. "You can't use a view camera, where you have to keep the shutter open, focus, and then put a film holder into the back of the camera, pull the slide out, and set the aperture…," said Chandoha. "[By] that time the action you saw is gone. This is why you had to use a camera like a Hasselblad, an RB67, or a Nikon, where you can see the image constantly. This is how I got the shots." Take the unlikely pairing of a rabbit and a kitten. Cats are already capricious, but throw a bunny into the mix and a whole new set of challenges emerges. As the pictorial story unfolds, any hint of relationship seems tenuous at best. Patience, as always, was Chandoha's comrade in arms, as evidenced by two miraculous shots—one of the Siamese kitten jumping high into the air over the rabbit, followed by the rabbit challenging the situation and putting the kitten on notice. A later frame from the same shoot shows Chandoha's sense of humor as it is now the hunted—not the hunter—who becomes the most foreboding.

Chandoha had many influences, including artist Théophile Alexandre Steinlen (1859–1923), whose work focused heavily on animals. "We were in the same business—advertising," said Chandoha, referring to the fact that they both worked in commercial art. When looking at some of Steinlen's most famous works such as *Compagnie Française des Chocolats et des Thès* or *Lait Pur Stérilisé de la Vingeanne*, one can spot the similarities; both men had an affinity for like-minded subject matter, depicting everyday life and interactions between cats and children. Tsuguharu Foujita (1886–1968) also resonated greatly with Chandoha. Unlike Steinlen, who created work on a myriad of different subject matter, Foujita took his intense love for cats and put them in just about everything he created, alongside beautiful women, often in repose. Like Chandoha, he made a living at it with paintings, printmaking, and books.

But the artist who had the most impact on Chandoha was Dutch painter Johannes Vermeer (1632–1675). "The way he presented his subjects with light and shadows is something I use in all my pictures," he explained. Lighting was one of the key elements of his success and became his signature. Typically, in the studio he would use six lights: a main light and a fill, two backlights behind the cat to get a highlight, and two more on the background. Using this technique, he made the forms of his subjects stand out, highlighting their fur, their whiskers, the wisps of hair inside their ears.

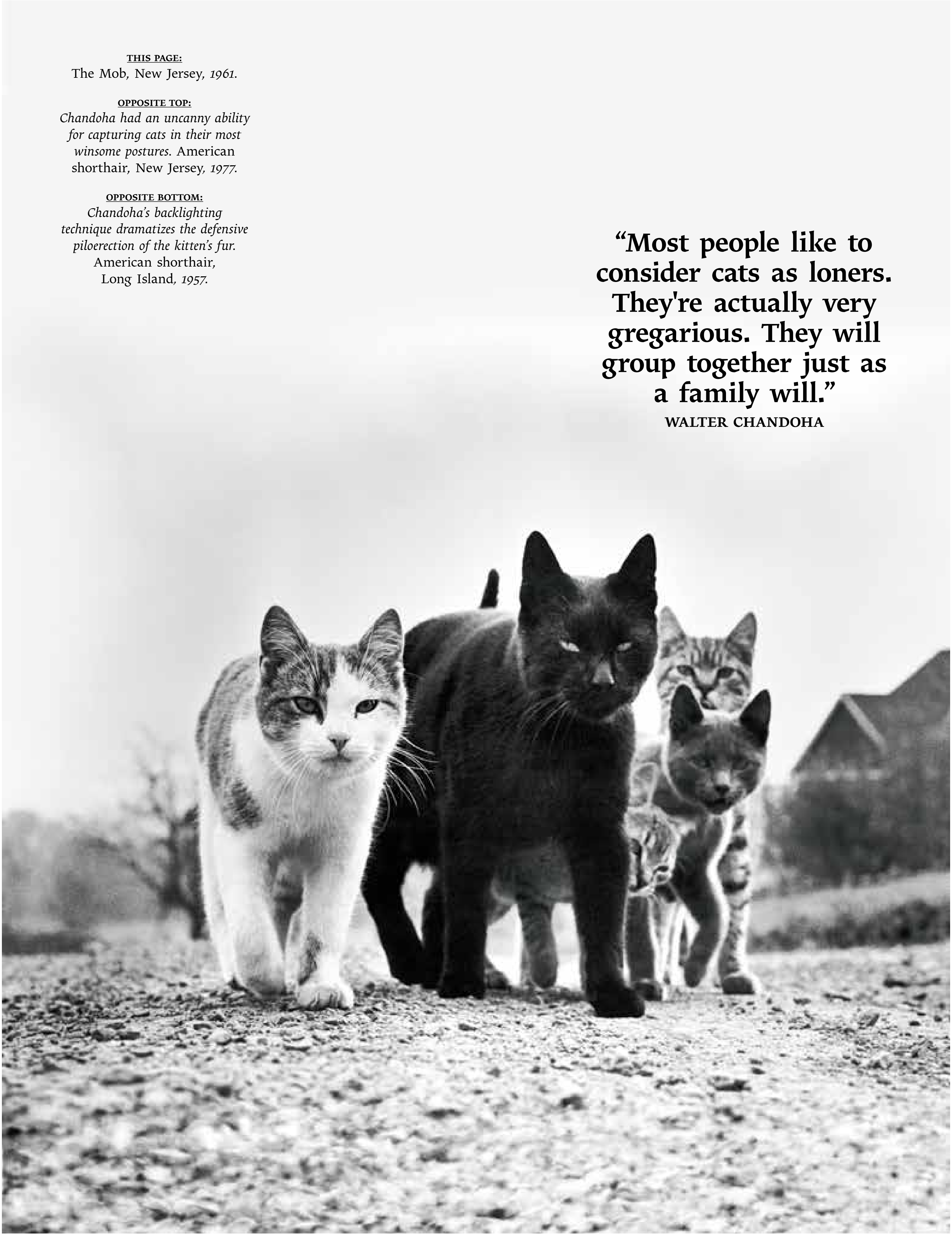


THIS PAGE:
The Mob, New Jersey, *1961*.

OPPOSITE TOP:
Chandoha had an uncanny ability for capturing cats in their most winsome postures. American shorthair, New Jersey, *1977*.

OPPOSITE BOTTOM:
Chandoha's backlighting technique dramatizes the defensive piloerection of the kitten's fur. American shorthair, Long Island, *1957*.

"Most people like to consider cats as loners. They're actually very gregarious. They will group together just as a family will."
WALTER CHANDOHA



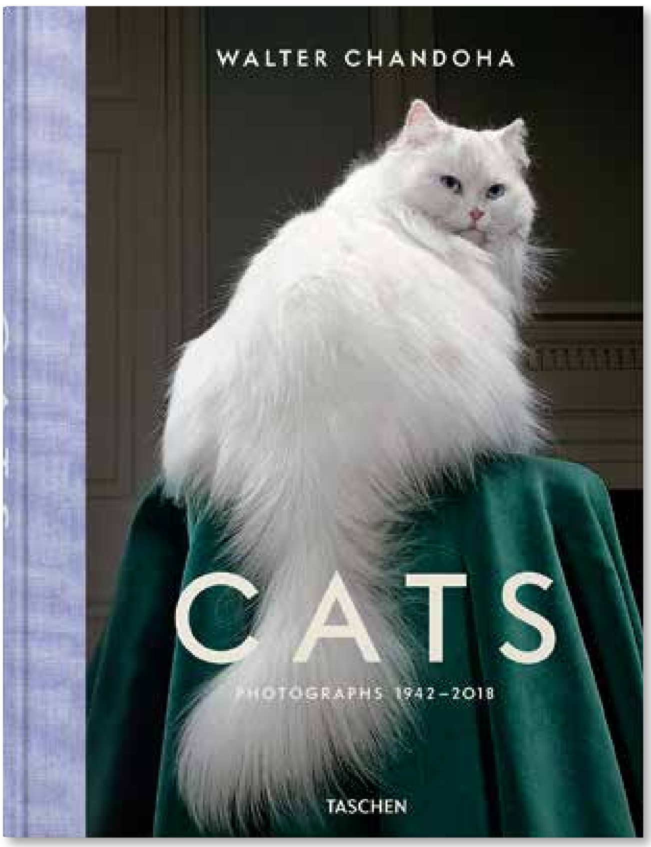

Fabulous Felines

<u>OPPOSITE:</u>
West Village, New York, 1960s.

<u>RIGHT:</u>
Chandoha's daughter Paula shows off her newly toothless smile, Long Island, 1955.

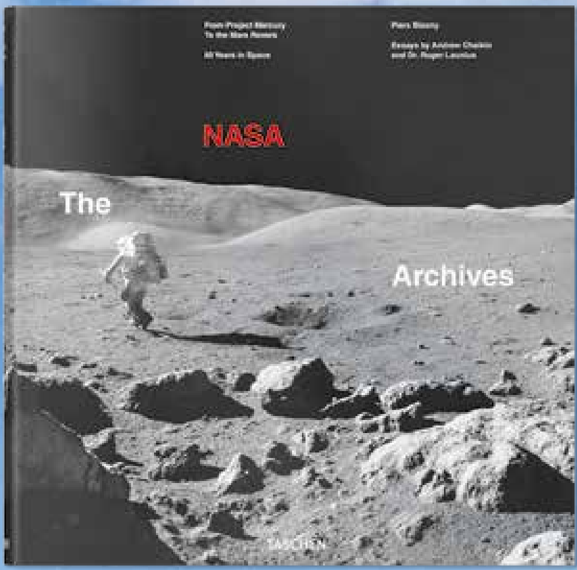


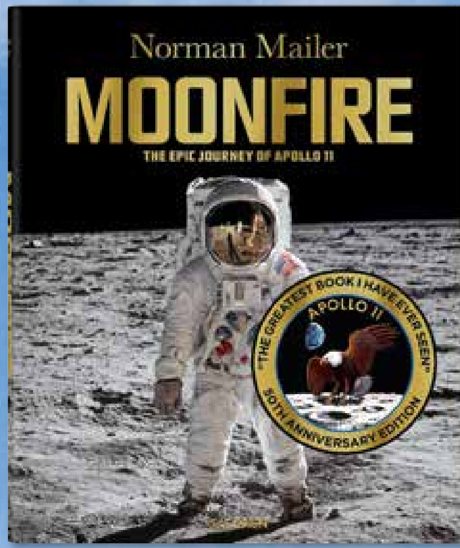
"His legacy is more than assured— Chandoha literally wrote the book on his field."
CNN



Fashion has Helmut Newton, architecture has Julius Shulman, and cat photography has Walter Chandoha. In 1949, his encounter with a stray kitten blossomed into a career that elevated feline portraiture to an art form. This is a tribute not just to these beguiling creatures but also to a remarkable photographer who passed away this year at the age of 98; and whose compassion can be felt in each and every frame.

Walter Chandoha.
Cats. Photographs 1942–2018
Susan Michals, Reuel Golden
296 pages, €40





XL

The NASA Archives.
60 Years in Space
Piers Bizony, Andrew Chaikin, Roger Launius
468 pages, €100

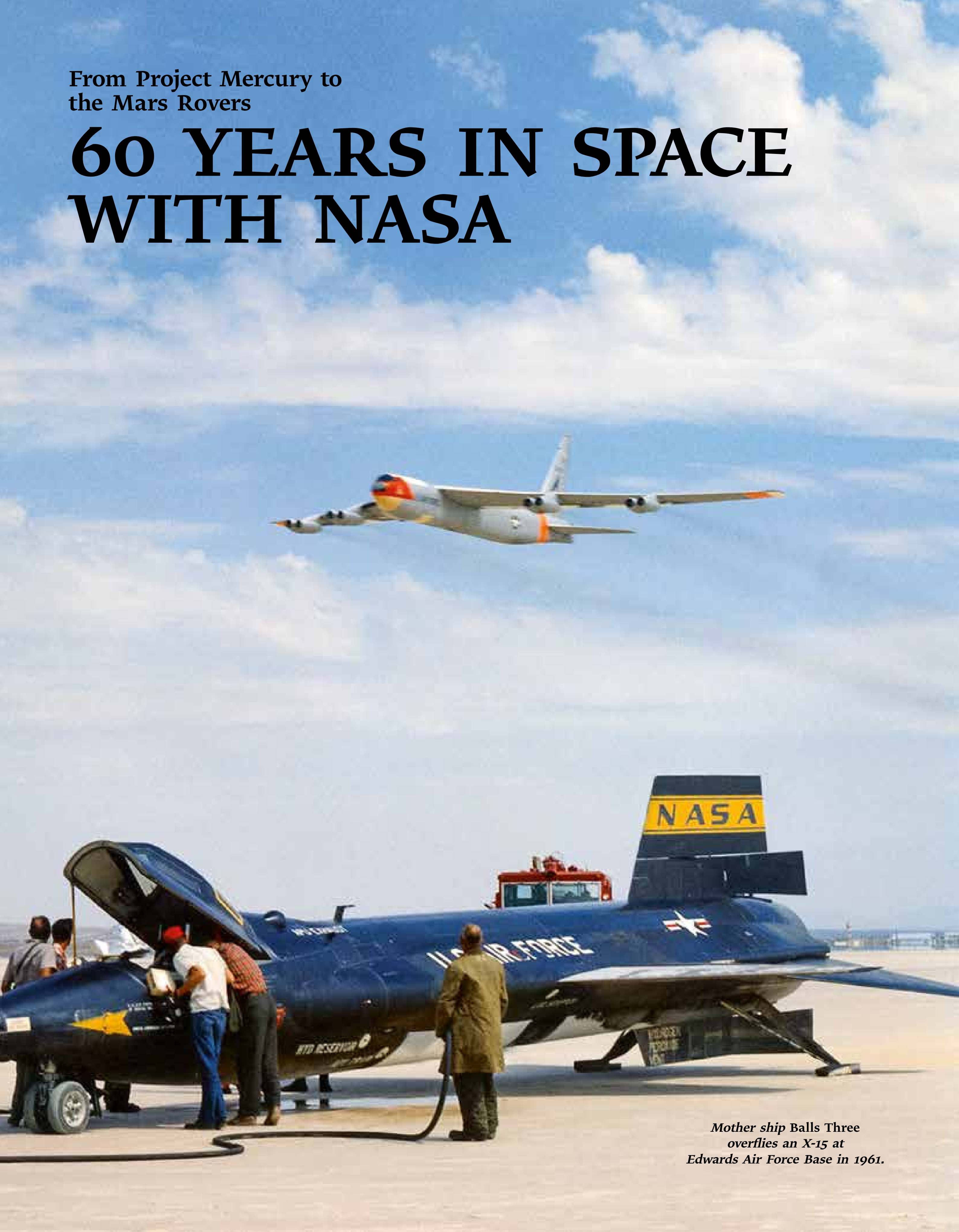
Norman Mailer. MoonFire
50th Anniversary Edition
Colum McCann
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PHOTOGRAPH COURTESY OF NASA

From Project Mercury to the Mars Rovers

60 YEARS IN SPACE WITH NASA



Mother ship Balls Three *overflies an X-15 at Edwards Air Force Base in 1961.*

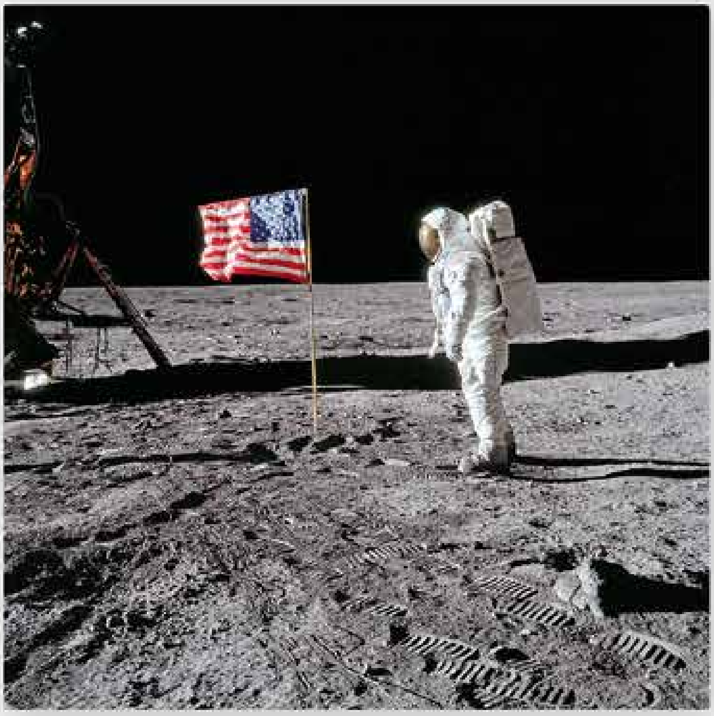
50th Anniversary Print Editions signed by Buzz Aldrin



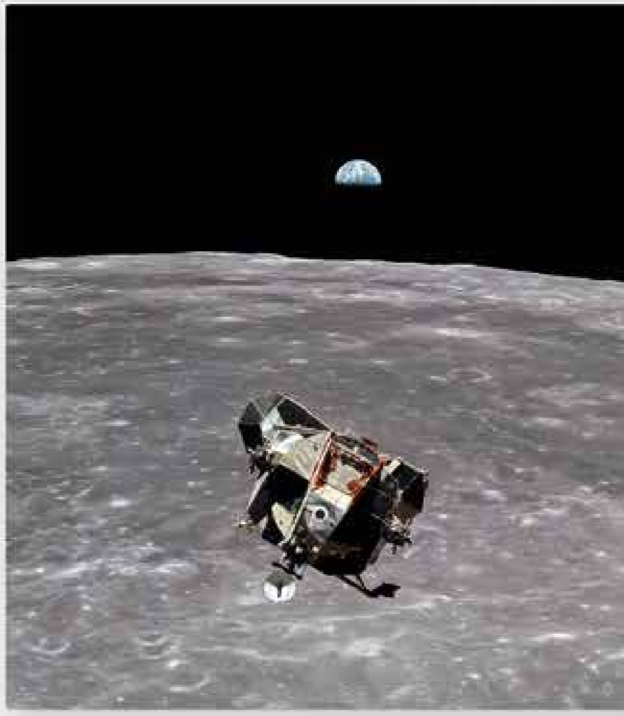
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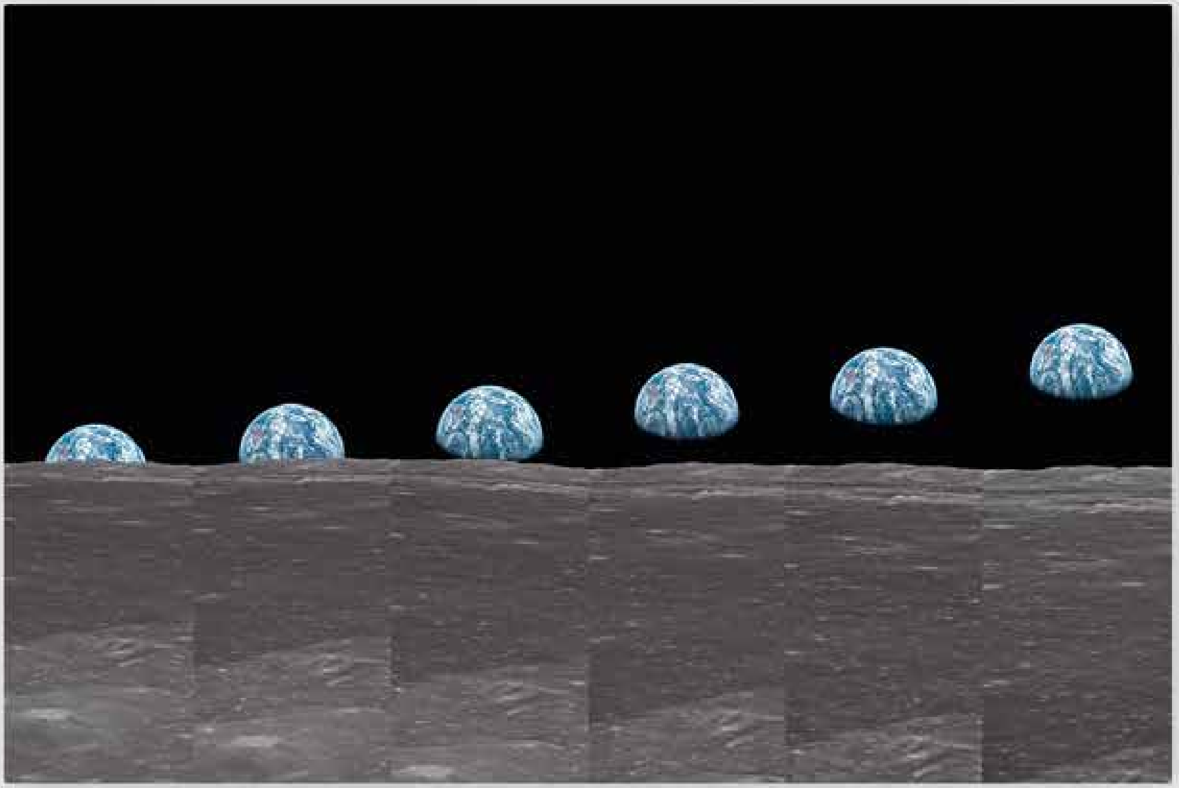


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€ 6,500

On July 20, 1969, the world was transformed by a historic event of epic proportions as Neil Armstrong and Buzz Aldrin took their first steps on the Moon. To commemorate the 50th anniversary of Apollo 11, TASCHEN presents six photographs from the mission for an exclusive set of 1,000 fine-art prints signed by Buzz Aldrin.

PHOTOGRAPHS COURTESY OF NASA



Each print comes with a numbered sticker on the verso signed by Buzz Aldrin.



That's No Moon!

The definitive exploration of the original *Star Wars* trilogy

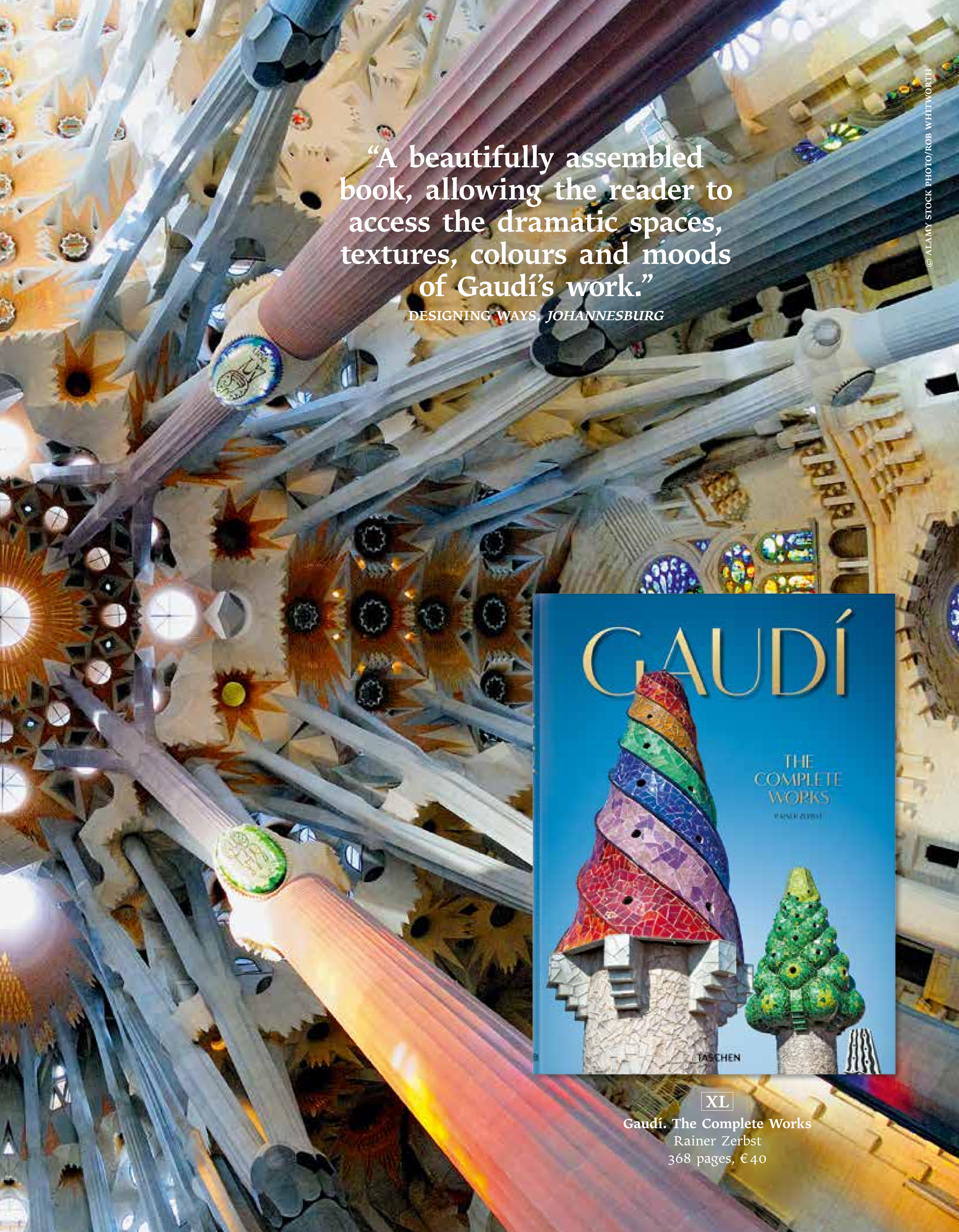


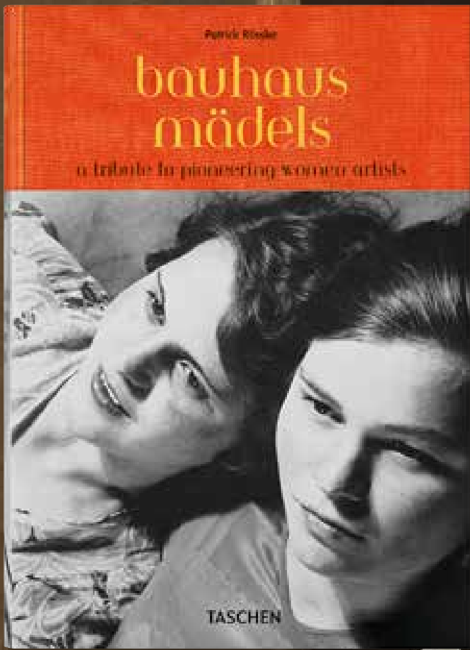

PAUL DUNCAN
THE STAR WARS ARCHIVES
EPISODES IV–VI
1977–1983
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"...an unprecedented look at the production of all three films, from concept to completion, in extraordinary detail."
NERDIST.COM
XXL
The Star Wars Archives. 1977–1983
Paul Duncan
604 pages, €150



Sagrada Familia, 1883–1926.

The Complete Gaudí

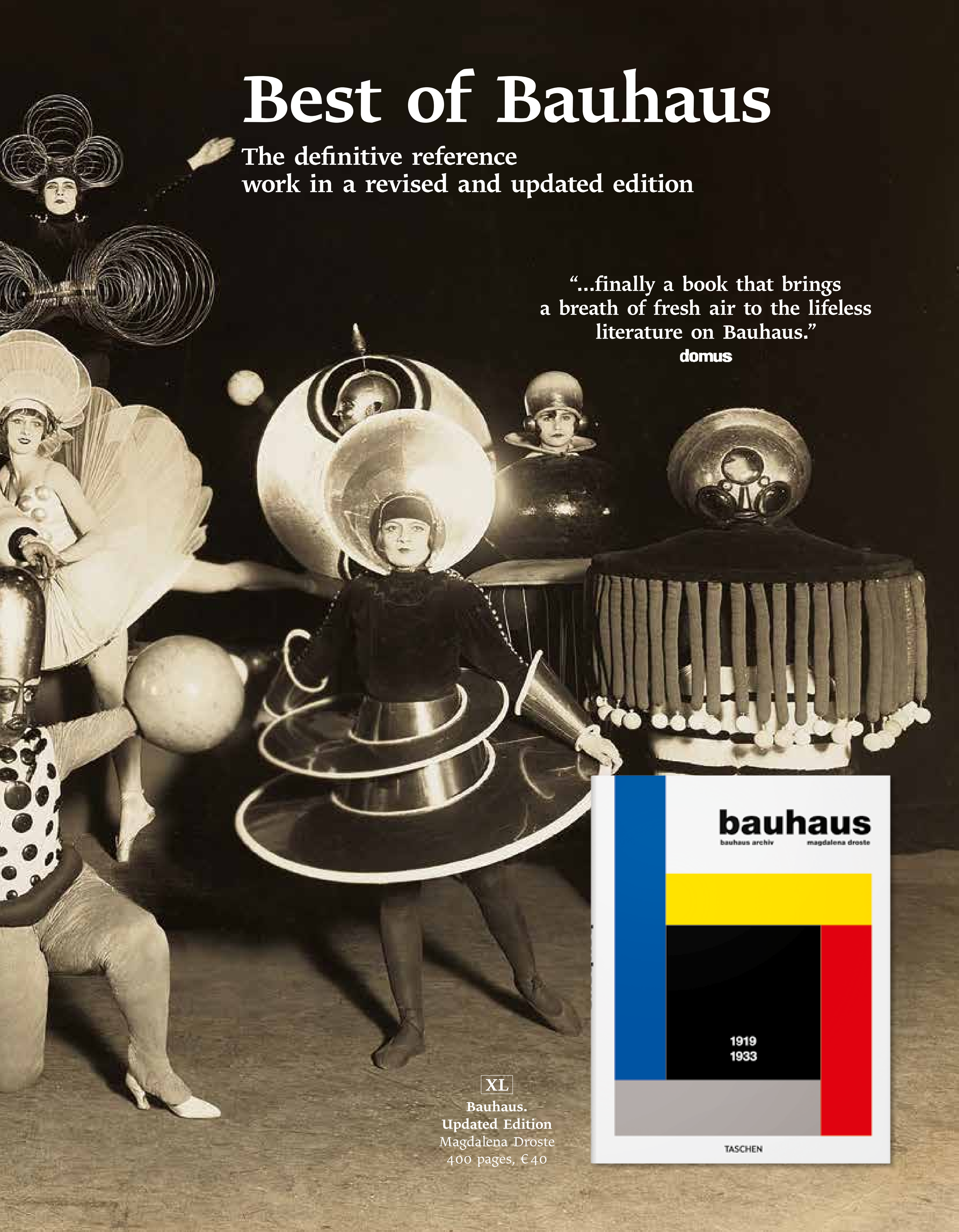

"A beautifully assembled book, allowing the reader to access the dramatic spaces, textures, colours and moods of Gaudí's work."
DESIGNING WAYS, *JOHANNESBURG*
GAUDÍ
THE COMPLETE WORKS
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Gaudí. The Complete Works
Rainer Zerbst
368 pages, €40
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Bauhausmädels.
A Tribute to Pioneering Women Artists
Patrick Rössler
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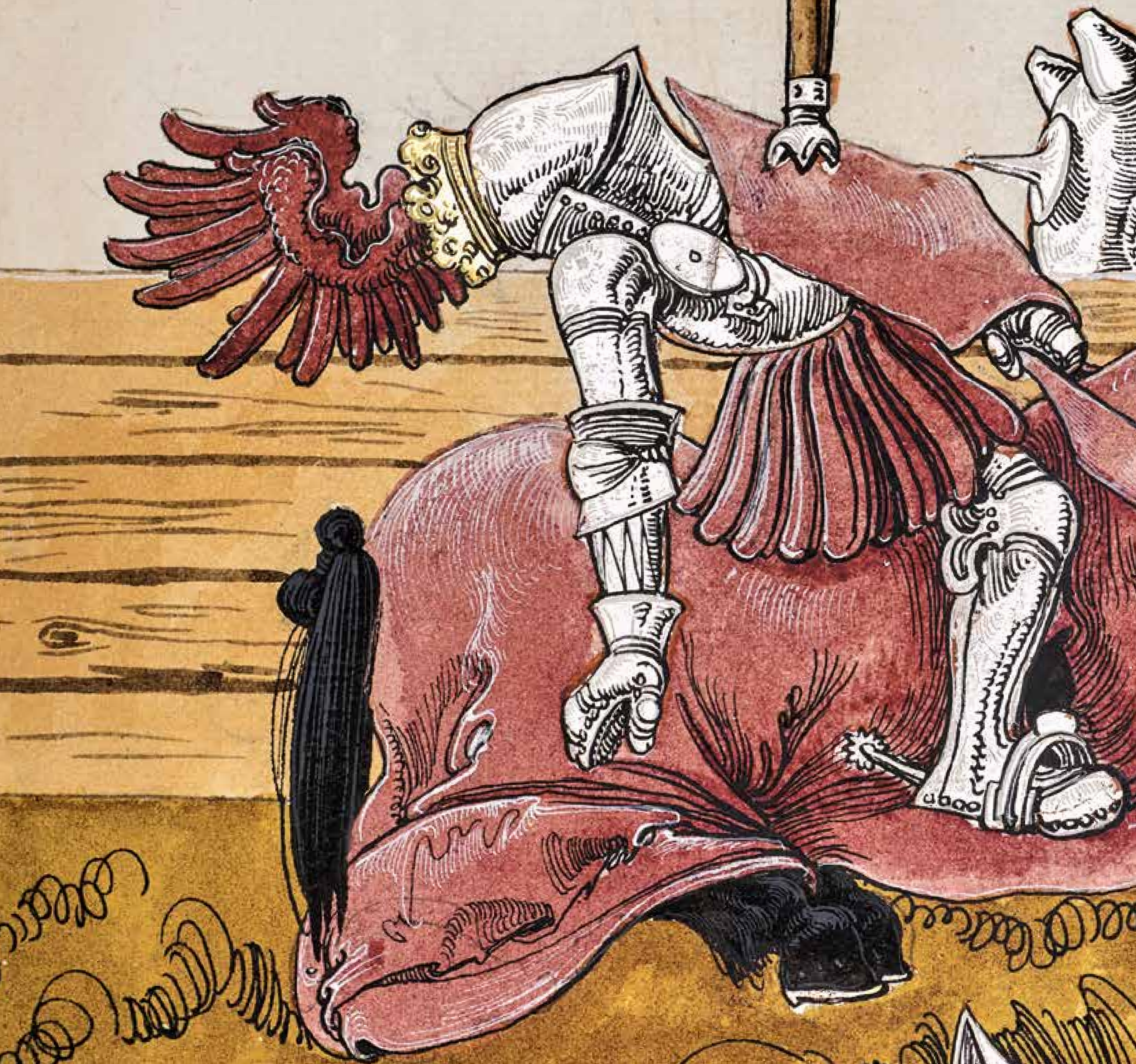


Oskar Schlemmer: Group photo of all dancers of the Triadic Ballet in the revue* Wieder Metropol*, 1926 at the Metropol Theatre, Berlin.


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"...finally a book that brings
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The Original *Game of Thrones*

A complete color reprint of Emperor Maximilian I's legendary tales, *Freydal*





Italian joust of peace, with the tilt *(detail)*
In* Freydal. The Tournament Book, *c. 1512–1515, fol. 162
Vienna, Kunsthistorisches Museum, Kunstkammer.

THE COMPLETE PLATES





“...an allegorical epic.”

APOLLO



The Last Knight

How Maximilian I's epic "program of paper grandeur" painted him as a 16-century hero

Introduction by Stefan Krause

Tournaments developed in the late 11th century in northern France. Initially, they served solely as military training for a newly introduced weapon, the lance. Until then, mounted soldiers had been equipped with light spears used as thrust weapons or missiles; now, however, they couched a heavier and longer spear under their arm. They were thus able to concentrate the combined strength of horse and rider in the tip of their weapon, achieving a revolutionary penetrating power. The lance remained the dominant weapon on European battlefields for centuries, and was only eclipsed in the early modern era, by the rise of landsknecht armies and the increasing use of firearms. For lancers to be effective on the battlefield, these groups of mounted soldiers needed to be deployed in a coordinated attack (or retreat). Mock pitched battles were therefore staged to train them to charge together, and because of their frequent practice turns, early sources referred to these mock battles as *turnamenta* (Latin) or *tournois* (French). They proved to be ideal events for displays of skill, chivalry and courage, and princely sponsors soon realised how well they functioned as a means of political and courtly display, a development that helped transform them from sporting contests to exhibition bouts. The tournament thus evolved into a key element of chivalry and courtly life.



Emperor Maximilian's thinking was deeply informed by the world view of the Late Middle Ages. He prided himself on a long and illustrious line of ancestors, dispatching scholars to monastery libraries and tombs to research and augment it; he counted Charlemagne, King Arthur, Julius Caesar, Heracles and Jupiter among his forebears. Throughout his life he was deeply invested in the idea of reviving the ancient Roman Empire and of reuniting Christianity.

For Maximilian, jousting was more than a sport, and he was well aware how much these festivities contributed to and facilitated diplomacy. Throughout his life, he held tournaments to celebrate important events, such as his wedding in 1477, his coronation as the King of the Romans in 1486 and the First Congress of Vienna in 1515. Maximilian used tournaments to strengthen the cohesion of the Habsburg domains and his authority in the Holy Roman Empire. In Freydal, Maximilian breaks lances with opponents from many of the territories then ruled by or allied with the Habsburgs.

Maximilian saw himself as an innovator, or even the inventor of jousting in Germany. "He provided the rules and charters for this form of combat,"the Historia Friderici et Maximiliani informs us. He revived earlier types of jousts, such as the joust of peace in high saddles (fol. 98), and invented new ones like the Rennen (mock joust of war) with "flying" and "exploding" shields (fol. 29). He held tournaments celebrating the Knights of the Round Table and collected medieval epics. And, last but not least, he commissioned books such as *Freydal* that recount his own life in the guise of stories of courtly love and chivalrous heroes. Maximilian is Freydal, and Freydal is Maximilian.

Freydal is a heroic epic, and its protagonist is none other than Emperor Maximilian I himself. *Freydal* is the first volume of an unfinished two-volume publication, a fictional account of the events leading up to Maximilian's wedding with Mary of Burgundy. The young hero has to prove his courage and virtue to win the hand of a noble lady. In the first volume, the hero is called Freydal, in the second, his name is Theuerdank; both are alter egos of Emperor Maximilian I. Freydal recounts the jousts our hero has to fight to win the hand of his bride.

Freydal participates in a total of 64 tournaments held at the courts of beautiful "queens, princesses, countesses and other noble high-born ladies and virgins". Each tournament lasts four days, and comprises three days of jousting followed by an evening of dancing and music, at the end of which Freydal

PAGE 103:
Masquerade
In Freydal. The Tournament Book, *c. 1512–1515, fol. 64*
Vienna, Kunsthistorisches Museum, Kunstkammer.

BELOW:
German joust of peace, without the tilt
In Freydal. The Tournament Book, *c. 1512–1515, fol. 94*
Vienna, Kunsthistorisches Museum, Kunstkammer.

bids his hostess goodbye and sets off for the next tournament. This structure is reflected in the Freydal now in Vienna, which lists 64 four-day tournaments, each comprising two combats fought on horseback, one fought on foot and a masquerade. After completing this series of tournaments, our hero returns to the court of his father, who welcomes him with open arms. The story concludes: "It soon came to pass that a powerful queen sent a special message to this renowned young man politely asking him to marry her." The queen turns out to be one of the three virgins who had sent Freydal on his journey. The text describes her as pretty and excellent, which is why Freydal immediately requests his father's permission to ask for her hand in marriage, which the latter is happy to grant. Thus ends the volume entitled *Freydal*, but our hero's adventures continue in the second volume, entitled *Theuerdank*. Here he assumes a new name, Theuerdank, and



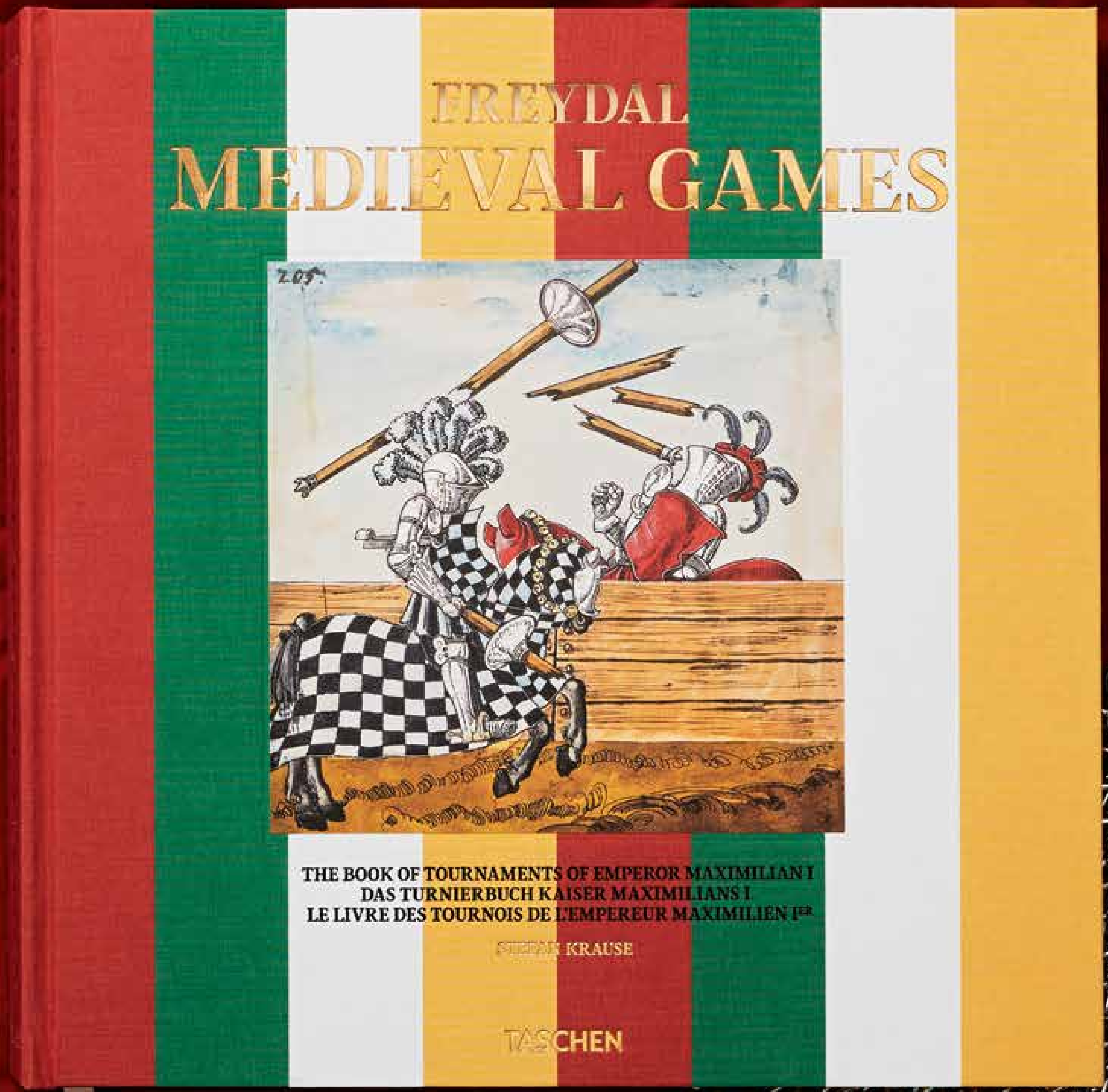
braves encounters with bears and lions, avalanches, falling rocks, a shipwreck and booby traps, and even the Devil. But Theuerdank sails through all these trials and finally arrives at the court of Queen Ehrenreich ("Rich in Honour"; i. e. Mary of Burgundy), who happily agrees to marry him. Freydal bears eloquent witness to the effort and planning required to fulfil the Emperor's demands in connection with his commemorative commissions. Taken together, the miniatures in the illuminated manuscript copy of this tournament book now in Vienna cover 13.5 square metres. More than two dozen anonymous artists were involved in producing them. Only a single page is signed: folio 116 is inscribed with the logogram.

What is particularly striking about Maximilian's commemorative project is that he was personally involved in the different editorial stages. The Emperor composed and corrected concepts and texts. He repeatedly intervened to refine the illustrations in a step-by-step process that led from the early sketches to the detailed miniatures to the woodcuts. Considering the number of works being produced contemporaneously, it is not surprising that the Emperor sometimes dissipated his energies and got things mixed up. In *Freydal*, reality and fiction are conflated in many complex ways. Almost every combat scene lists the name of our hero's opponent, each of whom was a real historical person with whom the Emperor had actually entered in the lists. For many of them, we even have archival records documenting such encounters derives its name.

Clearly, *Freydal* does not claim to be a pictorial inventory that records Maximilian's jousts as faithfully and comprehensively as possible. Instead, the tournaments function as the basis of a heroic epic designed to glorify the Emperor's life. *Freydal* illustrates Maximilian's passion for jousting and functions as an inexhaustible pictorial source of public festivities and display in the Late Middle Ages, but it is not a faithful report of the Emperor's jousts.

One thing that differentiates *Freydal* from other tournament books is its large number of depictions of spectacular falls. *Freydal* contains miniatures in which jousters are flung in the air, are vanquished and sprawled on the ground, or just manage to stay in the saddle. A jouster taking a hit from his opponent's lance must withstand enormous forces, something equivalent to a crash involving two small cars, each travelling at around 40 miles per hour. But the knights' equipment was perfectly adapted to these very seconds of their encounter. The pointed helmet, high eye slits and the fact that the armour's individual pieces were bolted together ensured that the biomechanical impact on a jouster's brain when struck by his opponent's lance was far less forceful than what would be experienced in a car crash.

Named after Maximilian I's literary alter ego, *Freydal* is the largest extant tournament book of the Late Middle Ages, inscribed in the UNESCO Memory of the World program. This publication from Vienna's Kunsthistorisches Museum commemorates the 500th anniversary of Maximilian's death, combining for the first time all 255 gold- and silver-heightened miniatures with an introductory essay and explanatory texts.

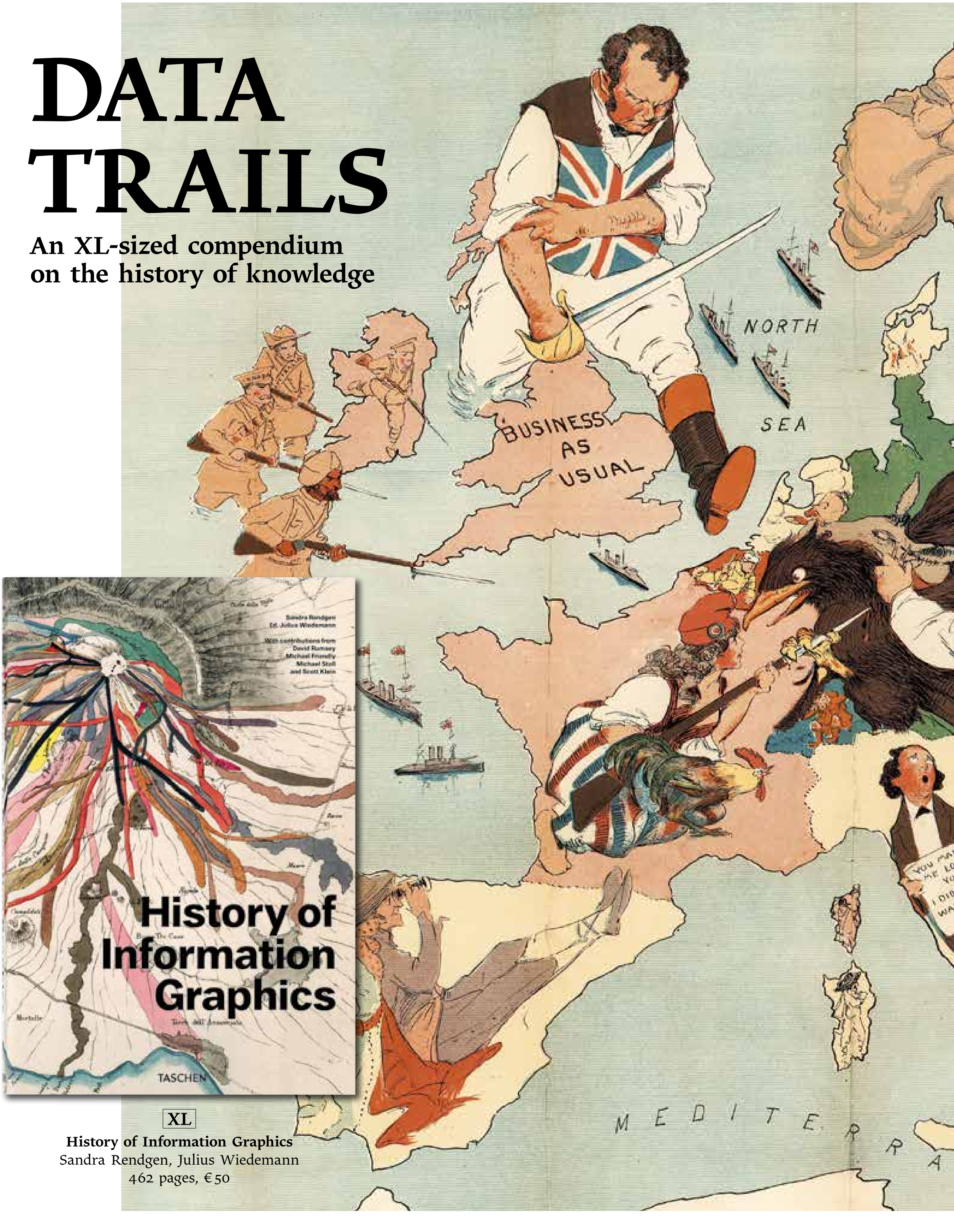


XL

Freydal. Medieval Games.
The Book of Tournaments of
Emperor Maximilian I
Stefan Krause
448 pages, € 150

DATA TRAILS

An XL-sized compendium on the history of knowledge



XL

History of Information Graphics
Sandra Rendgen, Julius Wiedemann
462 pages, €50

“...gives a comprehensive insight into the formative years of information visualisation and offers no shortage of inspiration.”

CREATIVE REVIEW



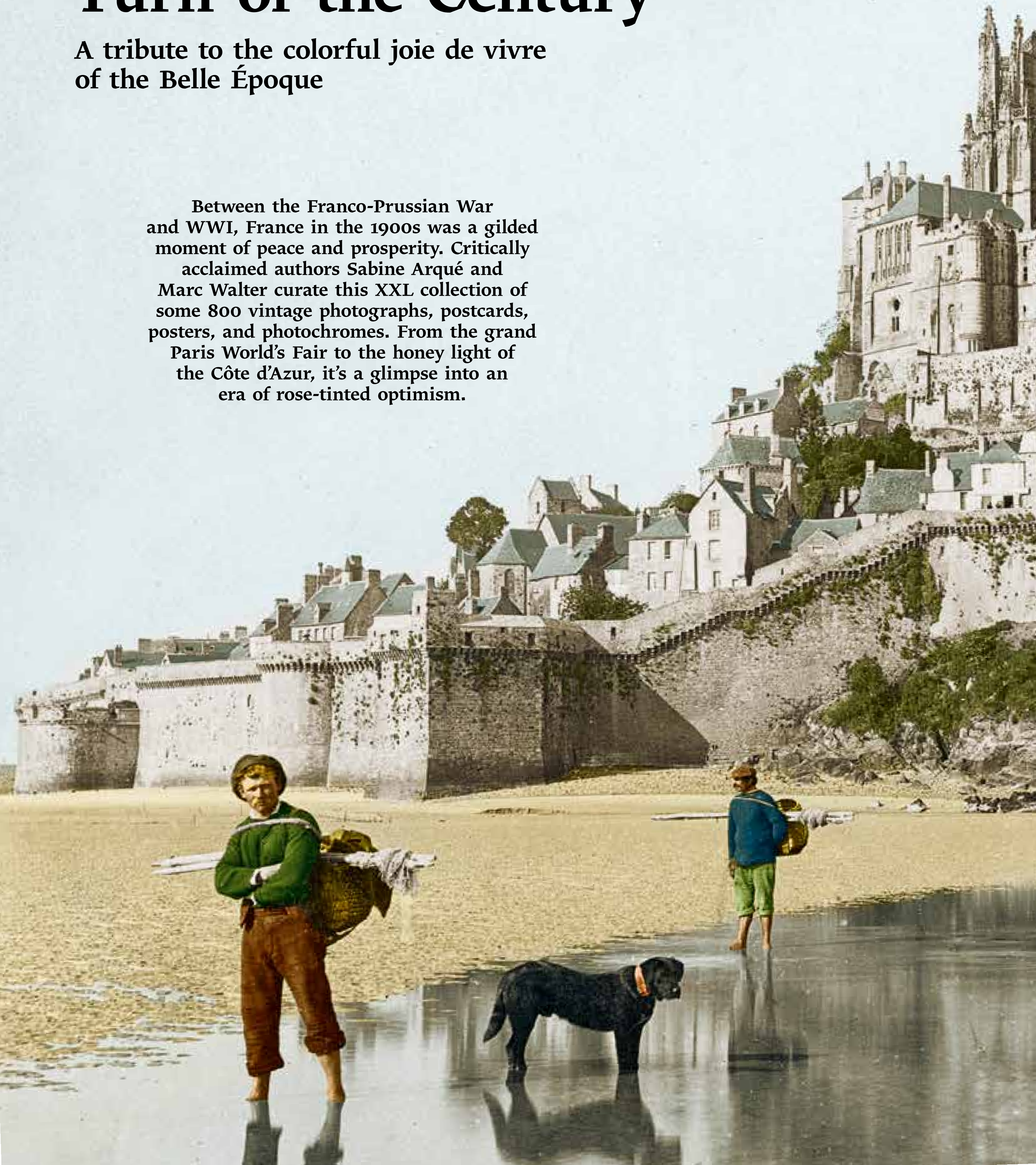
John Henry Amschewitz (artist)
European Revue.
Kill that Eagle, *1914*

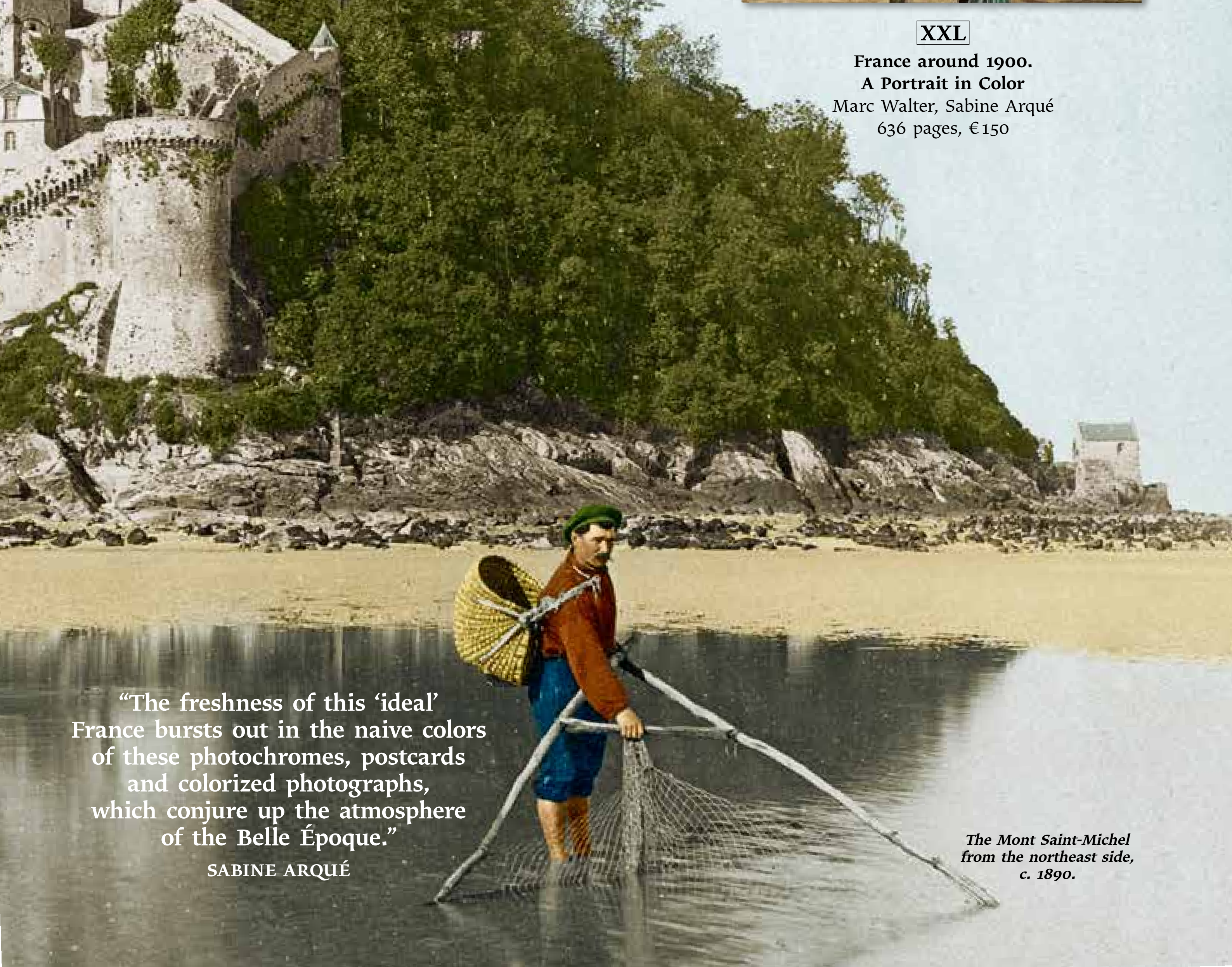
DAVID RUMSEY HISTORICAL MAP COLLECTION, LONDON

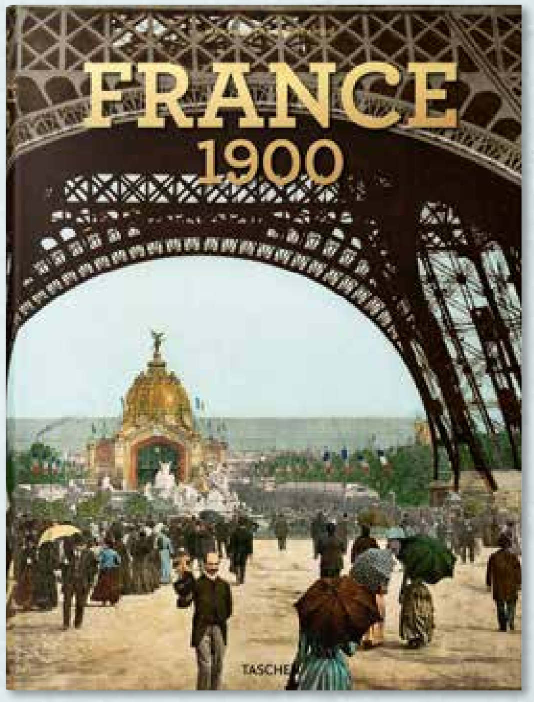
France at the Turn of the Century

A tribute to the colorful joie de vivre of the Belle Époque

Between the Franco-Prussian War and WWI, France in the 1900s was a gilded moment of peace and prosperity. Critically acclaimed authors Sabine Arqué and Marc Walter curate this XXL collection of some 800 vintage photographs, postcards, posters, and photochromes. From the grand Paris World's Fair to the honey light of the Côte d'Azur, it's a glimpse into an era of rose-tinted optimism.







XXL

France around 1900.
A Portrait in Color
Marc Walter, Sabine Arqué
636 pages, €150

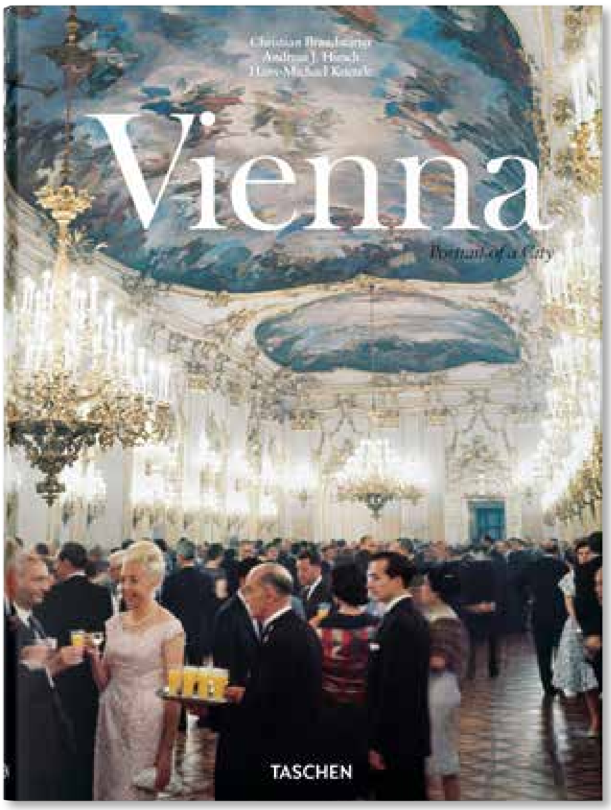
“The freshness of this ‘ideal’ France bursts out in the naive colors of these photochromes, postcards and colorized photographs, which conjure up the atmosphere of the Belle Époque.”
SABINE ARQUÉ

The Mont Saint-Michel from the northeast side, c. 1890.

City of Dreams

A visual journey through Vienna's dazzling history

Explore a city of architectural splendor, ubiquitous history, and incomparable heritage of art, design, and music. This collection brings together hundreds of photographs from the last 175 years to trace the history of Vienna; from imperial city to modern metropolis, from major landmarks to tucked-away treasures, and from the flowering of the *fin de siècle* to the Cold War.



XL

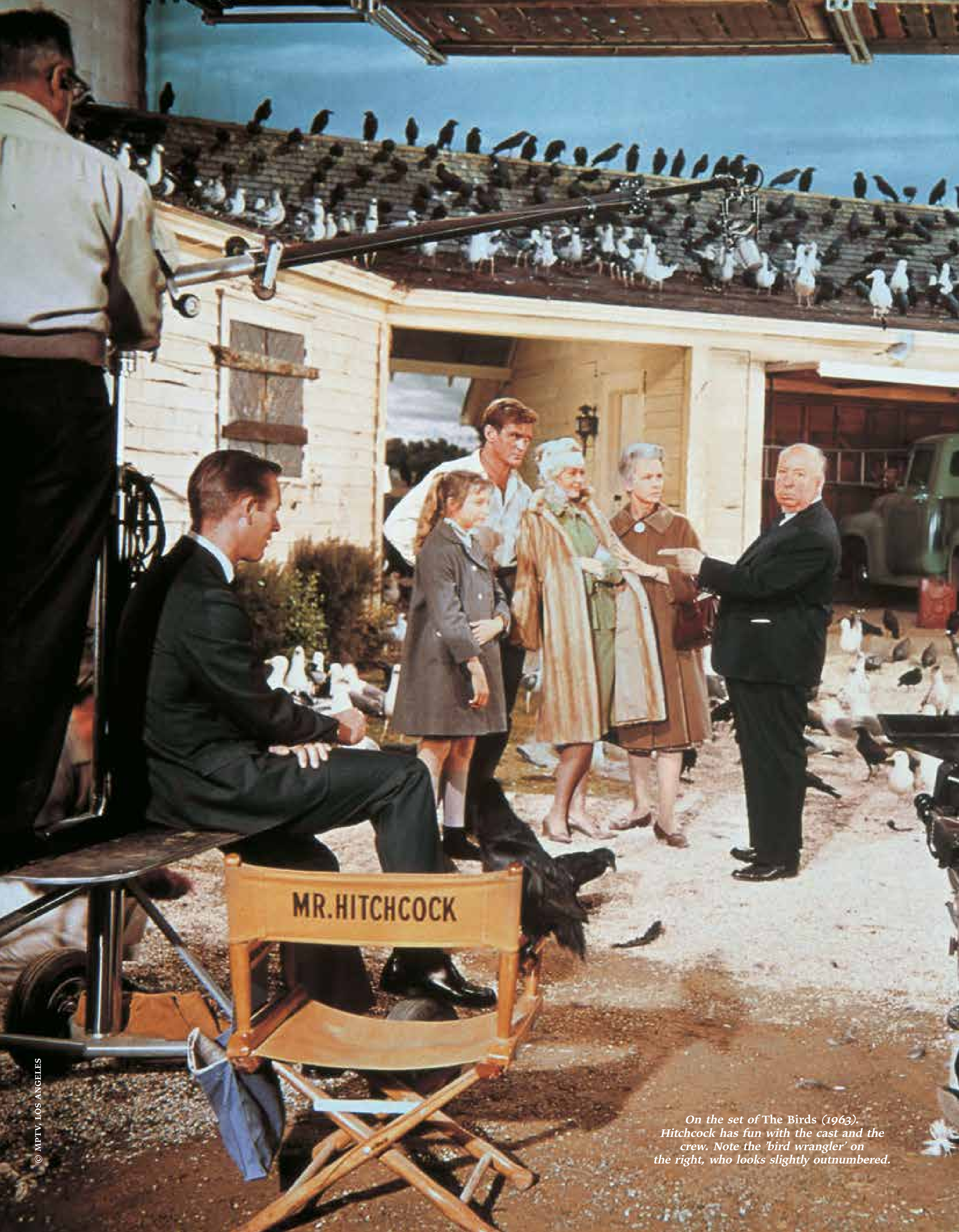
Vienna. Portrait of a City
Christian Brandstätter, Andreas J. Hirsch,
Hans-Michael Koetzle
532 pages, €50



Mermaid in front of the Vienna Ferris wheel.



"The streets of Vienna are paved with culture, the streets of other cities with asphalt."
KARL KRAUS



On the set of The Birds *(1963). Hitchcock has fun with the cast and the crew. Note the 'bird wrangler' on the right, who looks slightly outnumbered.*

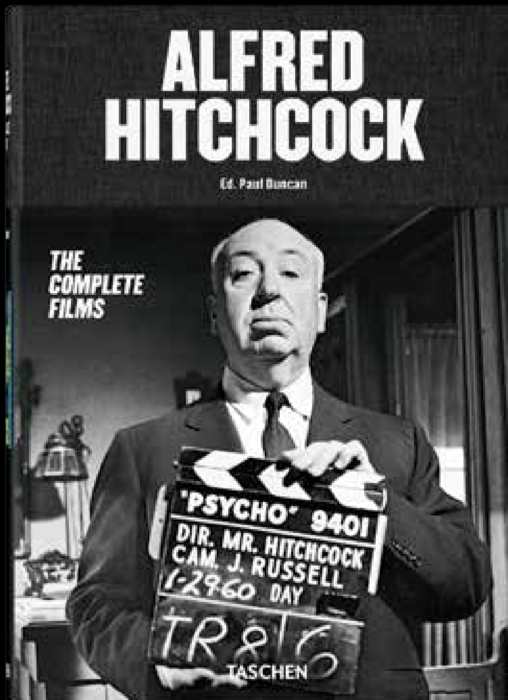


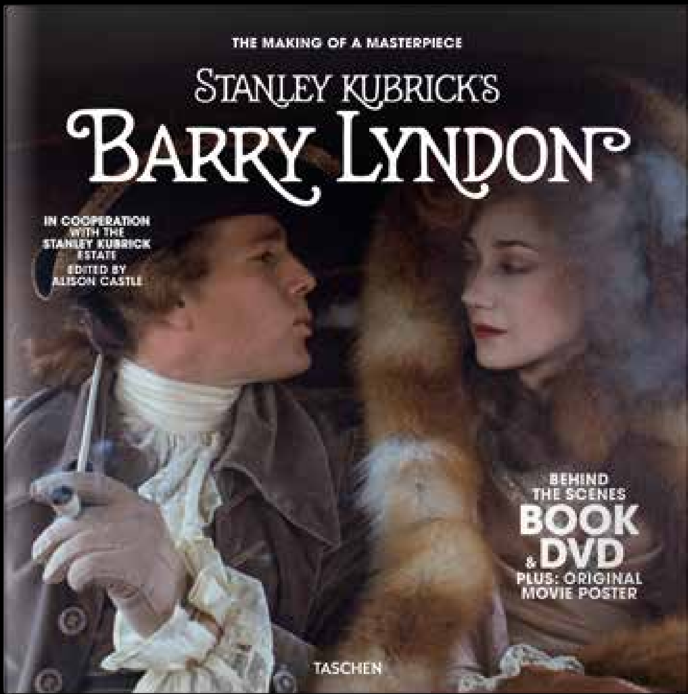
Perfect Panic

The complete guide to the Hitchcock canon

Meet the inventor of modern horror. From his 1925 debut *The Pleasure Garden* to the 1976 swan song *Family Plot* – this complete guide to Alfred Hitchcock's life and career is a movie buff's dream. With a detailed entry for each of Hitchcock's 53 movies, this clothbound book combines insightful texts, photography, and an illustrated list of all the master's cameos.

Alfred Hitchcock.
The Complete Films
Paul Duncan
688 pages, € 30







The Making of a Masterpiece

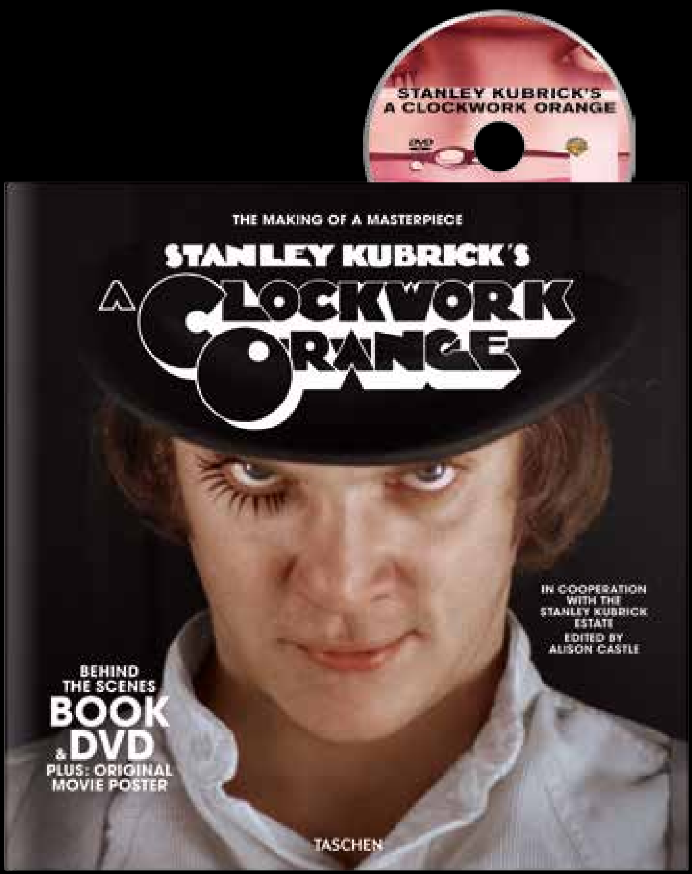
Exclusive DVD Sets from the Stanley Kubrick Archives

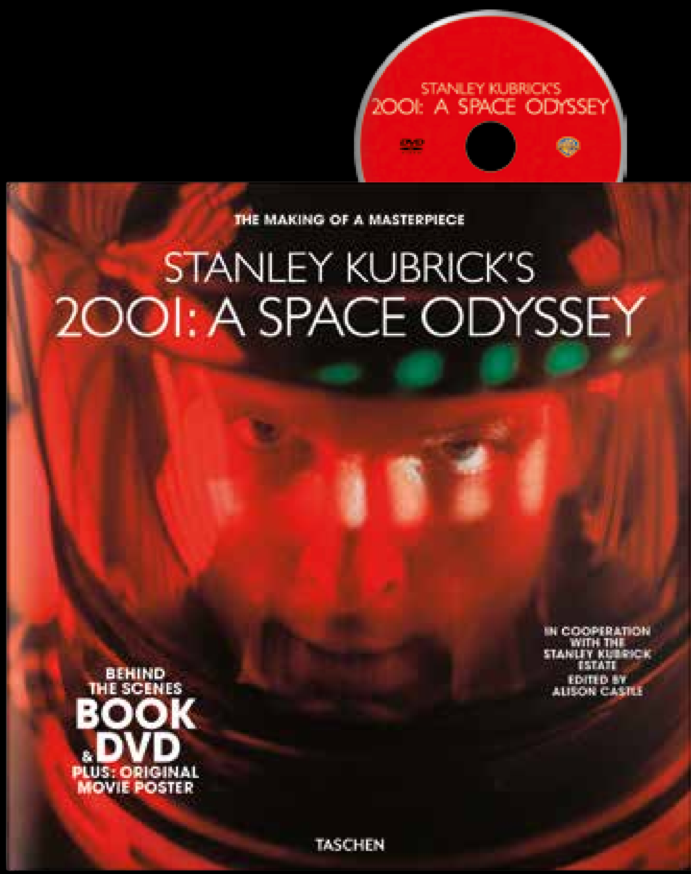
Each set includes:

- Film stills, behind-the-scenes photographs, screenplay drafts, and other exclusive material from Stanley Kubrick's archives
- Background about the making of the film, interviews with Kubrick, and an illustrated biography and filmography
- A fold-out of the original film poster
- A DVD of the remastered film



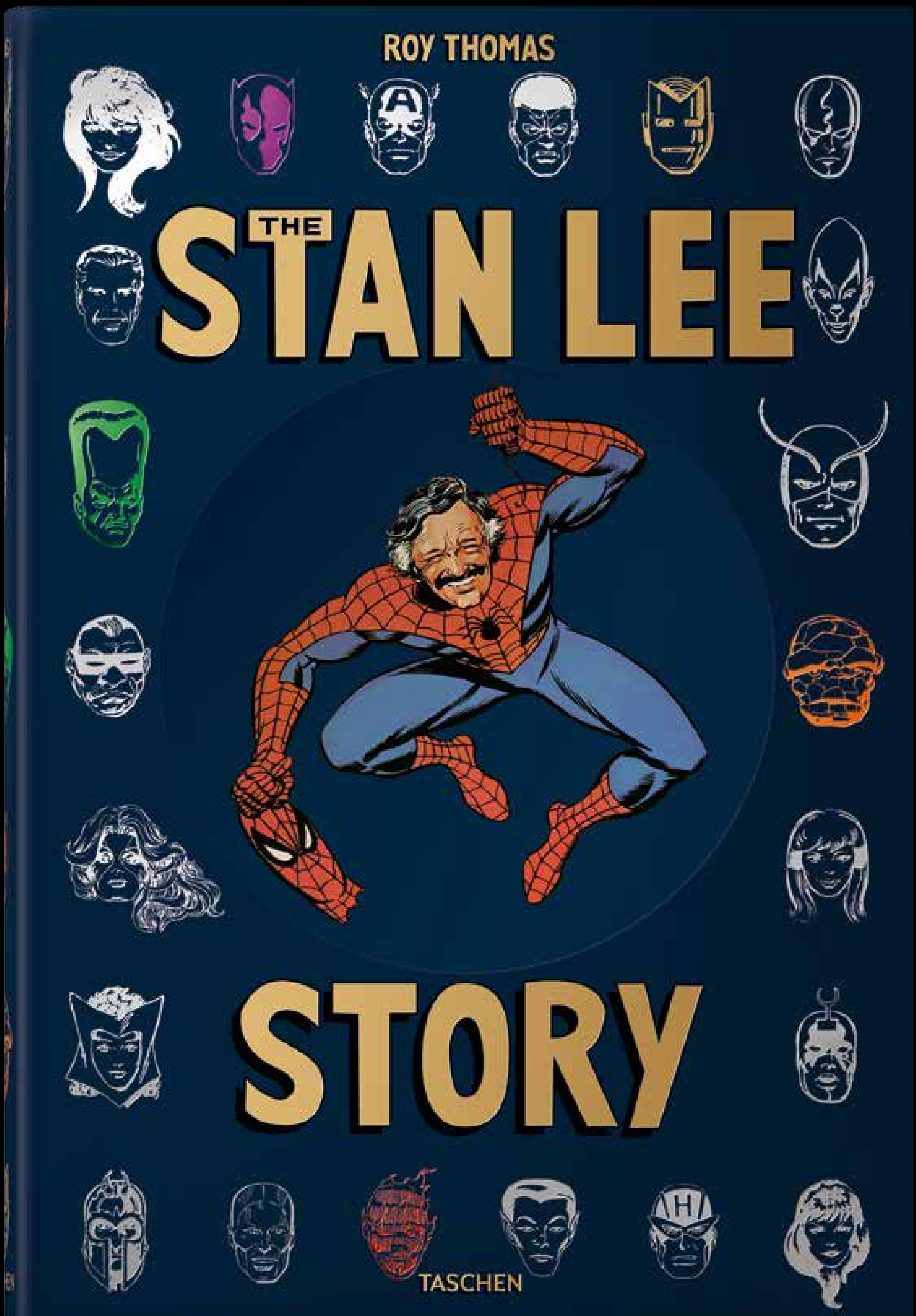
THE MAKING OF A MASTERPIECE:
STANLEY KUBRICK
Book & DVD with original film poster
Alison Castle (Ed.)
each: 96 pages, € 30



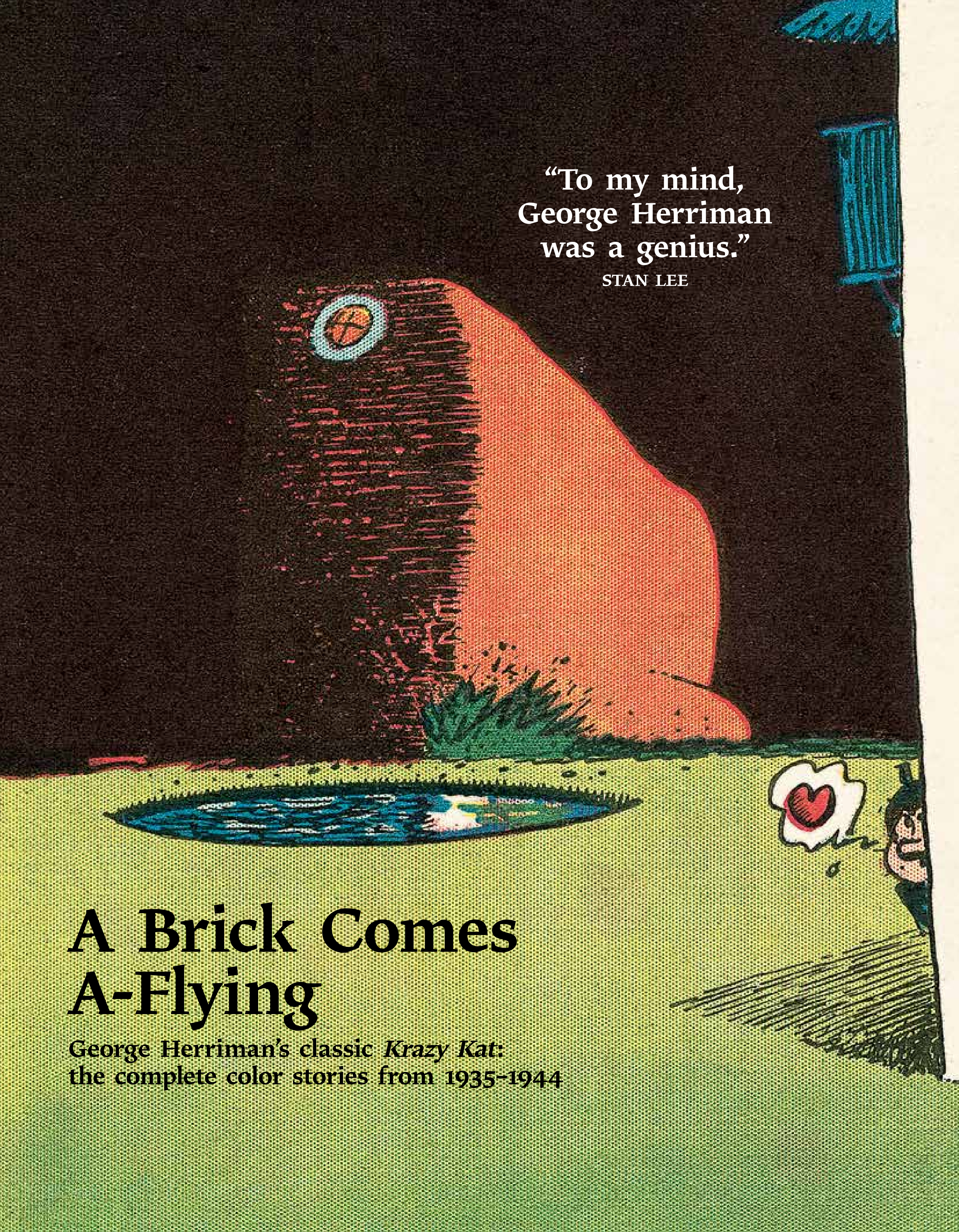



STAN THE MAN
Honoring the life and times of the most legendary name in comics
The mostly true tale of Stan Lee: a Giant-Size extravaganza, eight years in the making
First published as a signed Collector's Edition and sold out within a week—selling now for triple the original price on the secondary market—this is an unparalleled account of the life and times of Stan Lee, written and edited with the Godfather of comics himself. His tale is told by Roy Thomas, who brings "you are there" insights to Lee's journey alongside never-before-seen photographs, original comic art, and rare comicbook facsimiles—a tribute worthy of the Man.
Now available for more Stan fans!
© ALEX PRAGER. COURTESY ALEX PRAGER STUDIO AND LEHMANN MAUPIN, NEW YORK AND HONG KONG

"Few creators have left as profound
a mark on popular culture."
The New York Times



XXL
The Stan Lee Story
Stan Lee, Roy Thomas
624 pages, €150

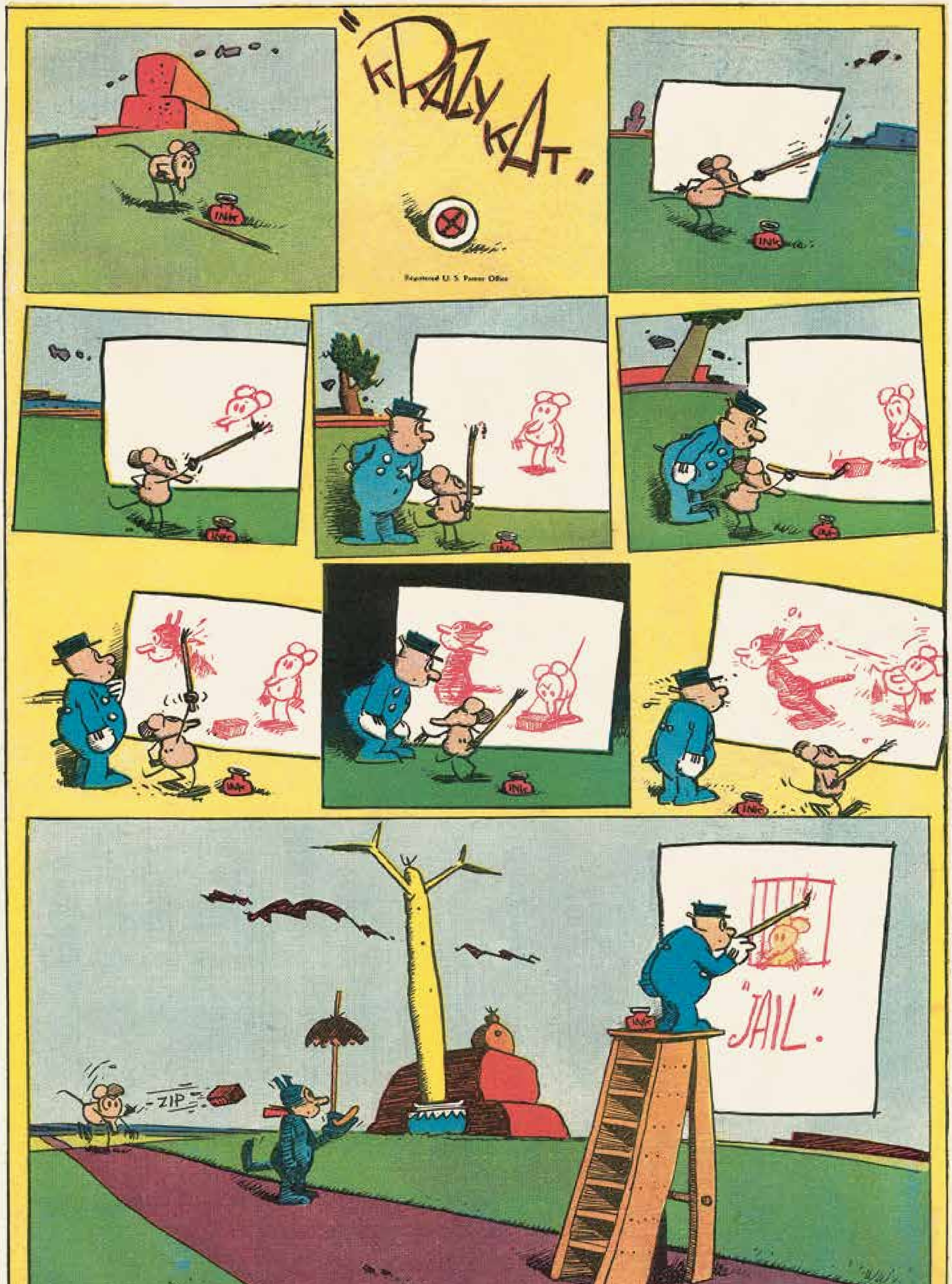


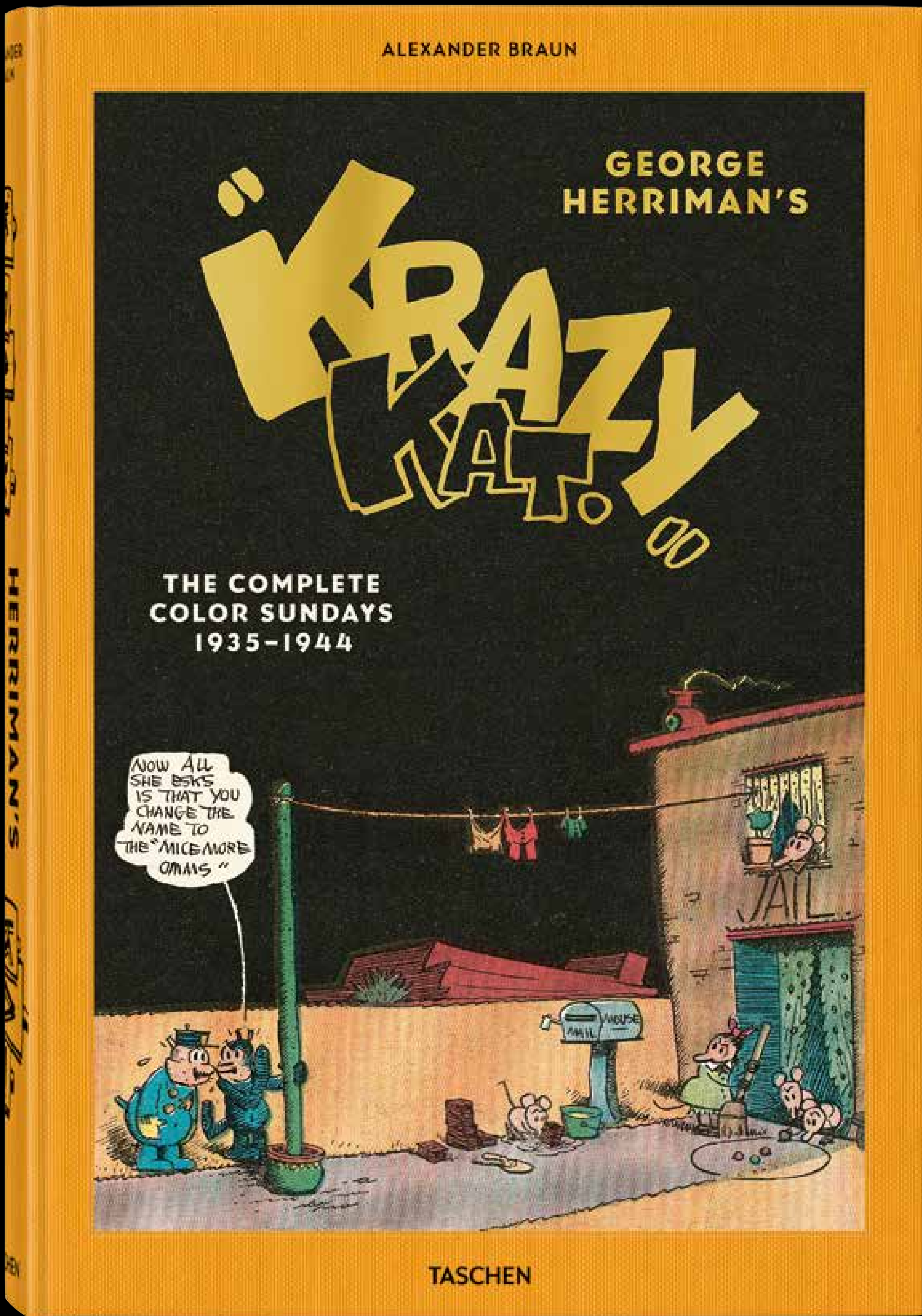
"To my mind, George Herriman was a genius."
STAN LEE

A Brick Comes A-Flying

George Herriman's classic *Krazy Kat*: the complete color stories from 1935–1944


"JAIL.
HEPPI BOID DAY TO YOU – HEPPI BOID DAY TO YOU-U-U


"KRAZY KAT"
Registered U. S. Patent Office
INK
ZIP
"JAIL"
6-11
Herriman



XXL

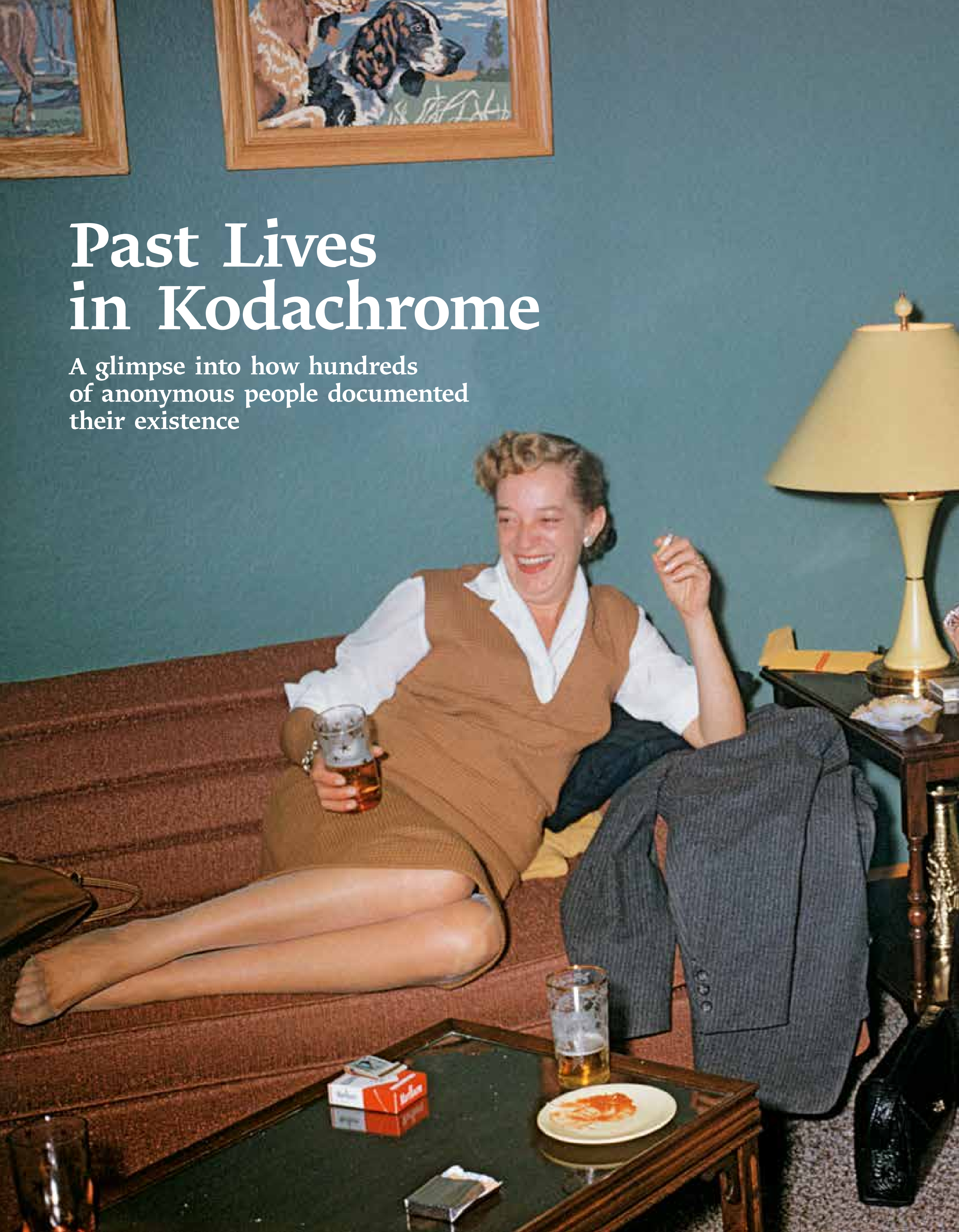
George Herriman's "Krazy Kat". The Complete Color Sundays 1935–1944

Alexander Braun

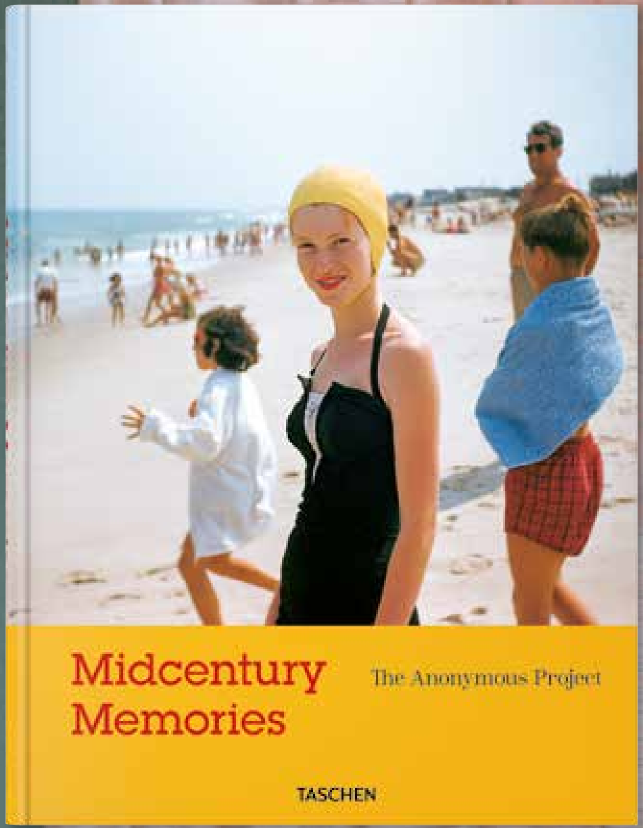
632 pages, € 150

Past Lives in Kodachrome

A glimpse into how hundreds of anonymous people documented their existence



50 years ago, people used 35 mm cameras like we use smartphones in the age of Instagram. They photographed what they ate, their holidays, and family reunions. Imagining what prompted a stranger to press the shutter decades ago is the purpose behind Lee Shulman's *Anonymous Project*, which curates 300 anonymous images from his collection of 700,000+ Kodachrome slides. The places, dates, and people may be unknown, but the stories in these snapshots are universally familiar.



Lee Shulman.
Midcentury Memories.
The Anonymous Project
280 pages, €40

> "The subjects in each image are unknown, nameless in a way that highlights the universal nature of photography."
> NEW YORK MAGAZINE

Three-Stripe Thrills

The history of the adidas shoe, from its earliest beginnings until today





The adidas Archive.
The Footwear Collection
Christian Habermeier, Sebastian Jäger
656 pages, €100





Pre adidas



50s



80s



90s



Classics



Music and Culture





Fashion



Testing







60s



70s



2000s



2010s



Strictly Limited



Rarities



Ideas

The adidas story is one of groundbreaking designs, epic moments, and conceiving the all-around sports shoe, worn by the likes of Lionel Messi, Run DMC, or Freddie Mercury. A mecca for sneaker fans, this book presents adidas's history through more than 350 pairs of shoes, including one-of-a-kind originals, vintage models, never-before-seen prototypes, and designs from Stella McCartney, Yohji Yamamoto, and more.

08 Facts of the year

> "... as close to an 'official' history as we're ever likely to get."
> LARS BASTHOLM



Number of internet users:
2.27 billion, 32.2% of the world population



Number of websites:
697 million



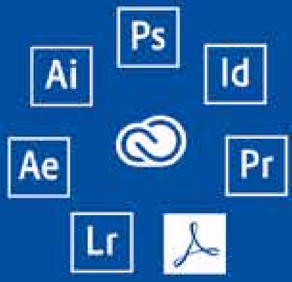
World news:
A 9.0 magnitude earthquake causes a nuclear disaster at Fukushima, Japan



Website with most traffic:
Google.com



Tech hardware:
Chromebooks start shipping



Tech software:
Adobe Creative Cloud is announced

Other tech:
Steve Jobs dies on October 5

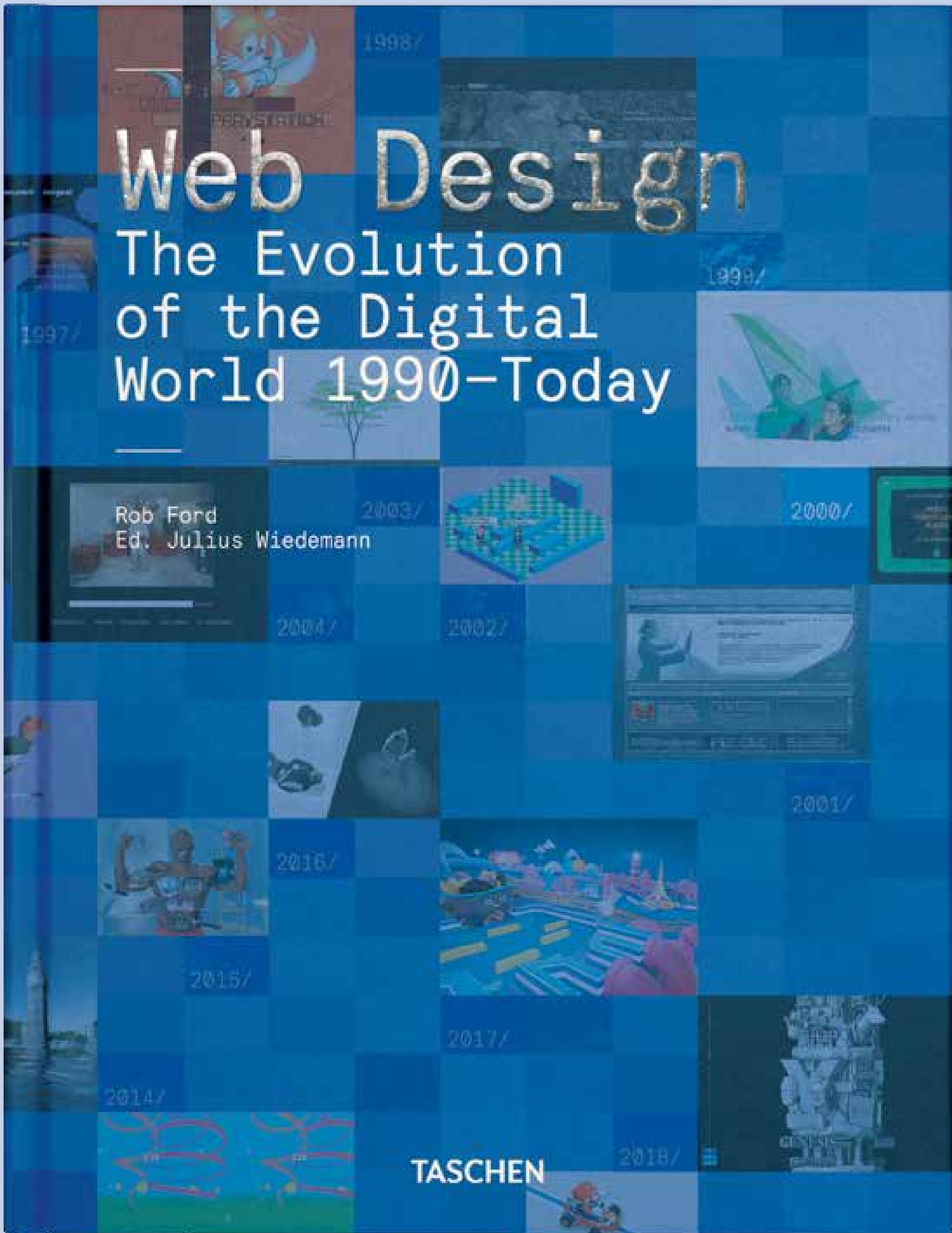


Highest-grossing film:
Harry Potter and the Deathly Hallows: Part 2

When the World Went Digital

A sweeping reference work of the websites that paved the pixelated way

Web Design. The Evolution of the Digital World 1990–Today
Rob Ford, Julius Wiedemann
640 pages, €40



Since its debut in 1990, the internet has seen over a billion web pages—but it wasn't always sleek interfaces. In this visual tour through history, trace the very earliest examples of what we today take for granted, from the first website to use surround sound to the first 'upload-your-face' function and YouTube-like page. Complete with year-by-year factsheets, Google insights, and commentary from the creators themselves.



> "Schuman ignores designers and labels, focusing instead on the proportions, colors, and layering of his subjects' clothing."
>
> THE NEW YORKER

Made in India

The Sartorialist's portrait of the country's unique style and beauty

Scott Schuman, a.k.a. The Sartorialist, has been traveling to India for over a decade to capture its wildly original beauty in markets, music festivals, city streets, and cricket fields, and across cities like Delhi, Jaipur, Chennai, and Mumbai. The result gathers all the unique qualities that have brought him worldwide renown: a photojournalist's eye, a humanist's empathy, and a fashion aficionado's appreciation for design.

XL

The Sartorialist. India
Scott Schuman, Reuel Golden
300 pages, € 60



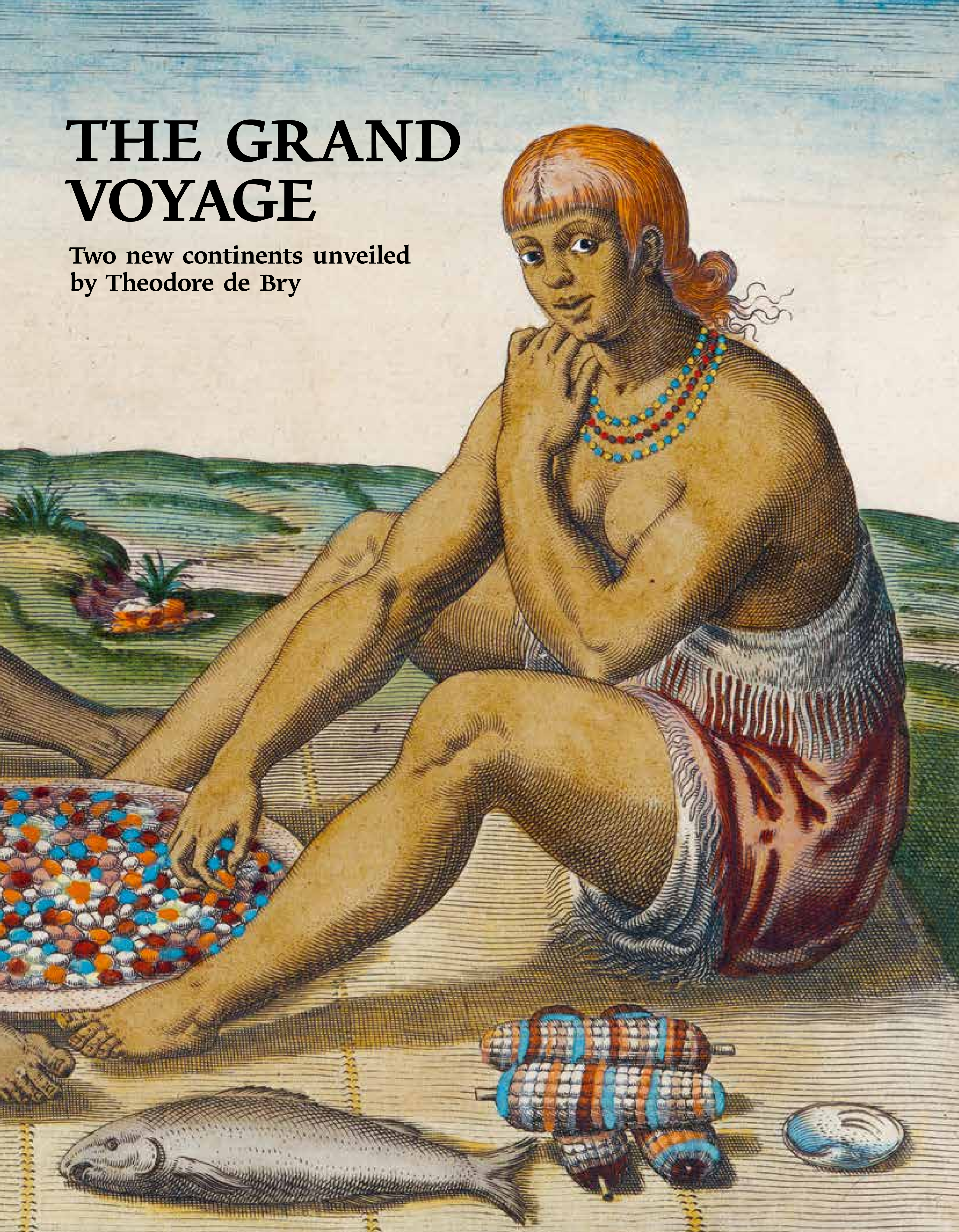
Mumbai, Maharashtra.



The native Americans sitting to dine
Cambridge, Harvard University, Houghton Library.

THE GRAND VOYAGE

Two new continents unveiled by Theodore de Bry



De Bry's *America* Series:

An Artistic Masterpiece of Travel Literature

By Michiel van Groesen



The monumental collection of voyages assembled by Theodore de Bry and his heirs is one of the most impressive book series ever produced. As a true pre-modern coffee-table book, it consists of 25 folio volumes divided into two largely identical series – the 13-volume *America* series, which included accounts of the New World, and the 12-volume *India Orientalis* series, dealing with Africa and Asia. Overall, the collection contains around 50 European travel accounts from the late 16th and early 17th centuries. All these reports had already been published before, in Dutch, English, French, Spanish, Portuguese or German. After having been selected by the De Brys for inclusion they were translated into German and Latin, and subsequently embellished with just under 600 large copper-plate engravings. In today's way of speaking, these illustrations were the collection's unique selling point. The De Brys had introduced the technique of including copper engravings in printed books in Frankfurt, the centre of the early modern book world, and even by the time they concluded their series on these voyages few publishers could match their skill in producing high-quality illustrated editions. The De Brys themselves, however, never travelled, and for their engravings they relied on images found in the original accounts they used, or else on their own imagination. Indeed, more than 40 percent of the engravings in the collection appear to have been invented from scratch in their Frankfurt workshop, thereby creating an idiosyncratic view of the world across the Atlantic and of the Orient which helped to legitimate European colonisation for the next two centuries.

The combination of texts and high-quality images and the sheer size of the collection meant that it became a prestigious collectors' item as soon as it was published. Already in the 1640s, when revised editions and abridgements were still coming off the presses in Frankfurt, early volumes had become difficult to obtain, and the interest of collectors has never waned. Thomas Jefferson, the third President of the United States, was elated when in 1789 he finally managed to purchase a set of the 13 *America* volumes at an auction in Amsterdam. Complete sets of the De Bry collection are nowadays found almost exclusively in academic libraries. When they come up for auction, a 'good' copy of the *America* series – still the most sought after, then as now – commands a price which, depending on its quality, can reach up to $500,000. The copper engravings are the main reason the collection is still in demand. Its images of the New World in particular were frequently copied by other engravers at the time, and are still being routinely used to decorate the dust-jackets of scholarly books which do not necessarily discuss the De Bry collection at all, such is their acclaim.

This TASCHEN edition of the De Bry collection of voyages contains the first nine volumes of the *America* series. They were originally published by Theodore de Bry and his two sons between 1590 and 1602 and are, for various reasons, considered the best volumes in the entire series. They are intended to be read and understood collectively. Every aspect of the collection is on show in this harmonious set of nine volumes.

ABOVE:
Solemnities while consecrating the skin of a stag to the sun.

OPPOSITE:
The town of Pomeiooc
Newport News, Virginia, Mariners' Museum.

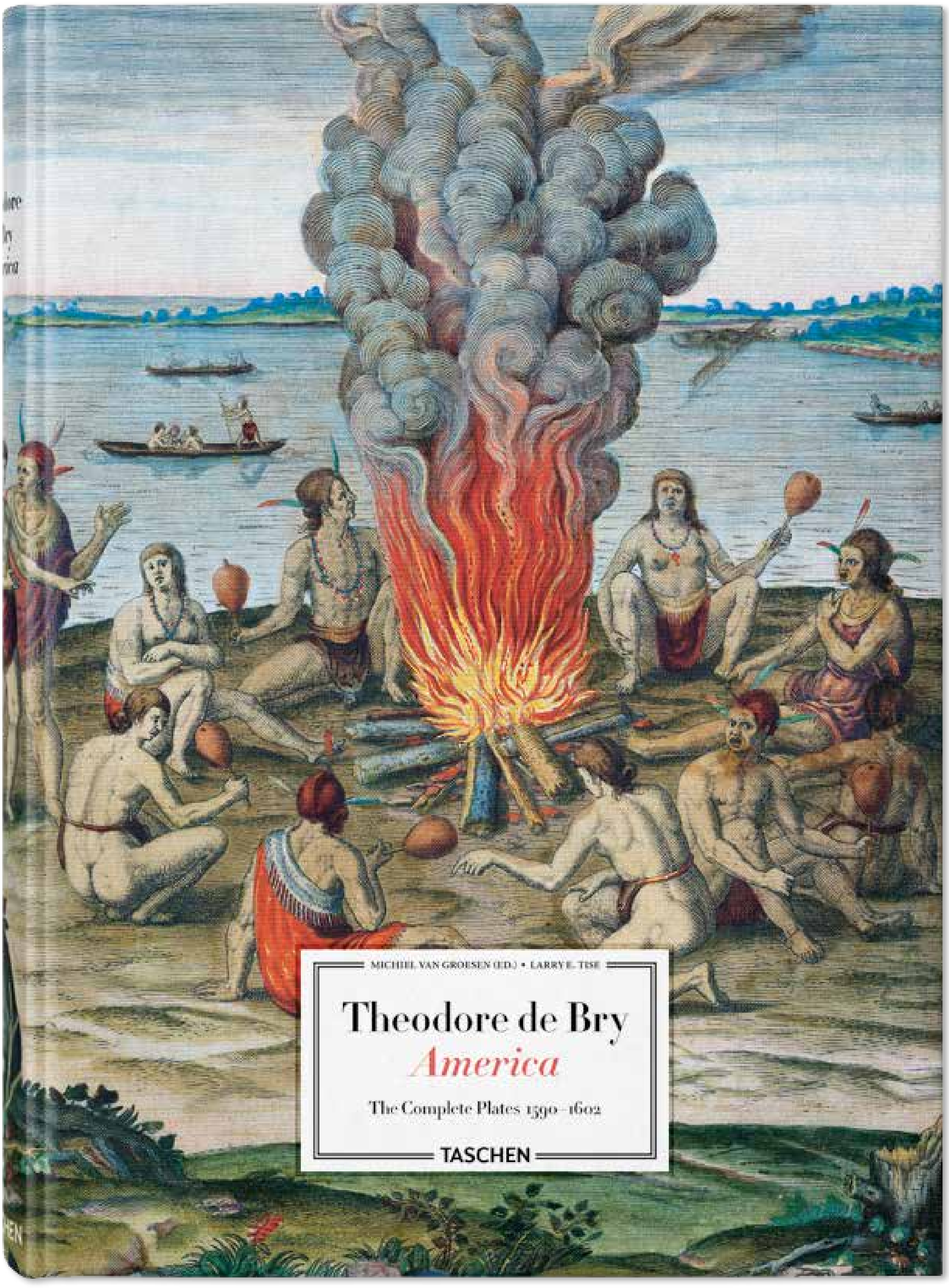

A
B
C
19



"...the most important collection of travelogues from the New World, now in a monumental illustrated book."

Frankfurter Allgemeine

The true picture of a Pictish woman
The Hague, KB National Library of the Netherlands.

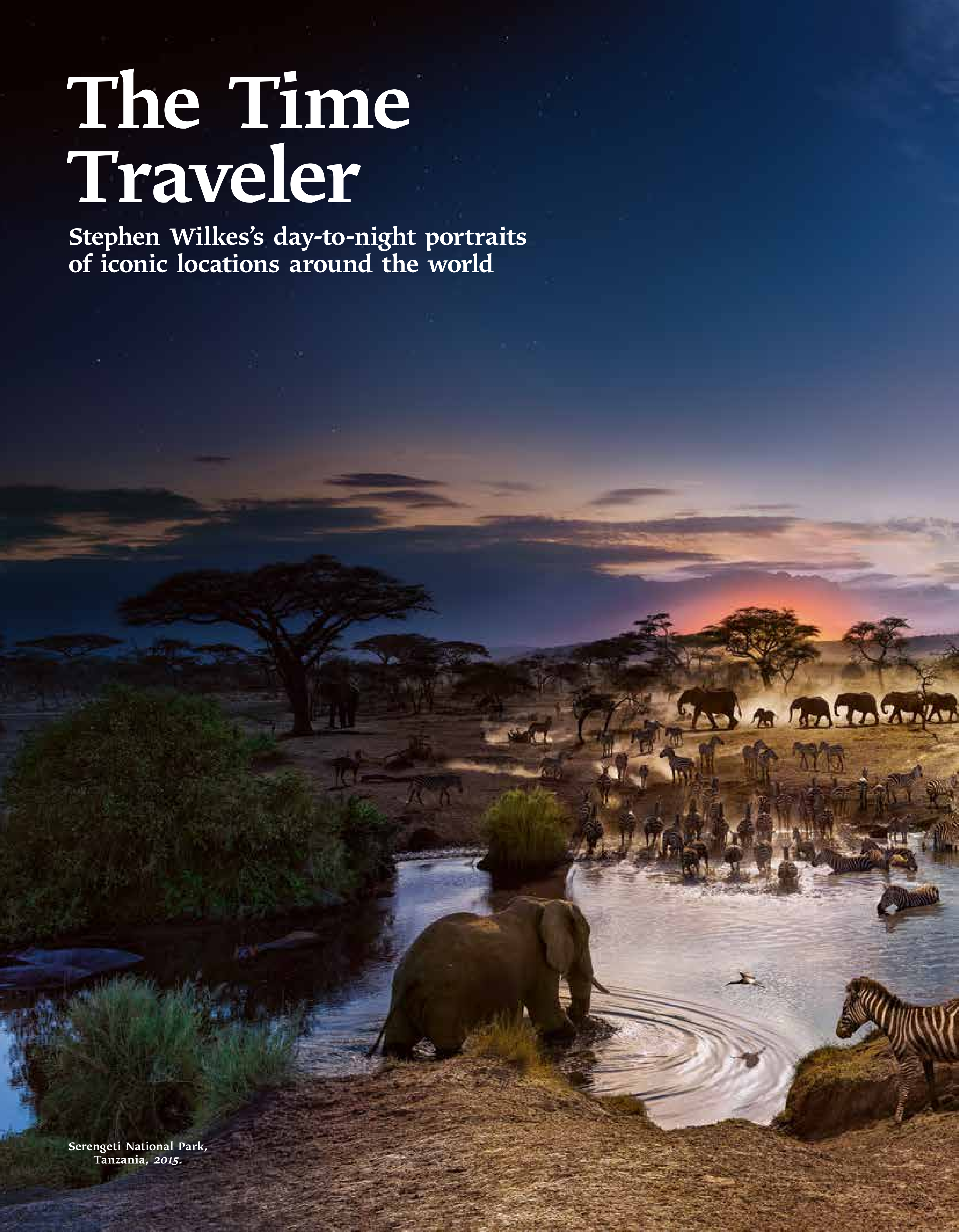


XXL

Theodore de Bry. America
Michiel van Groesen, Larry E. Tise
376 pages, € 100

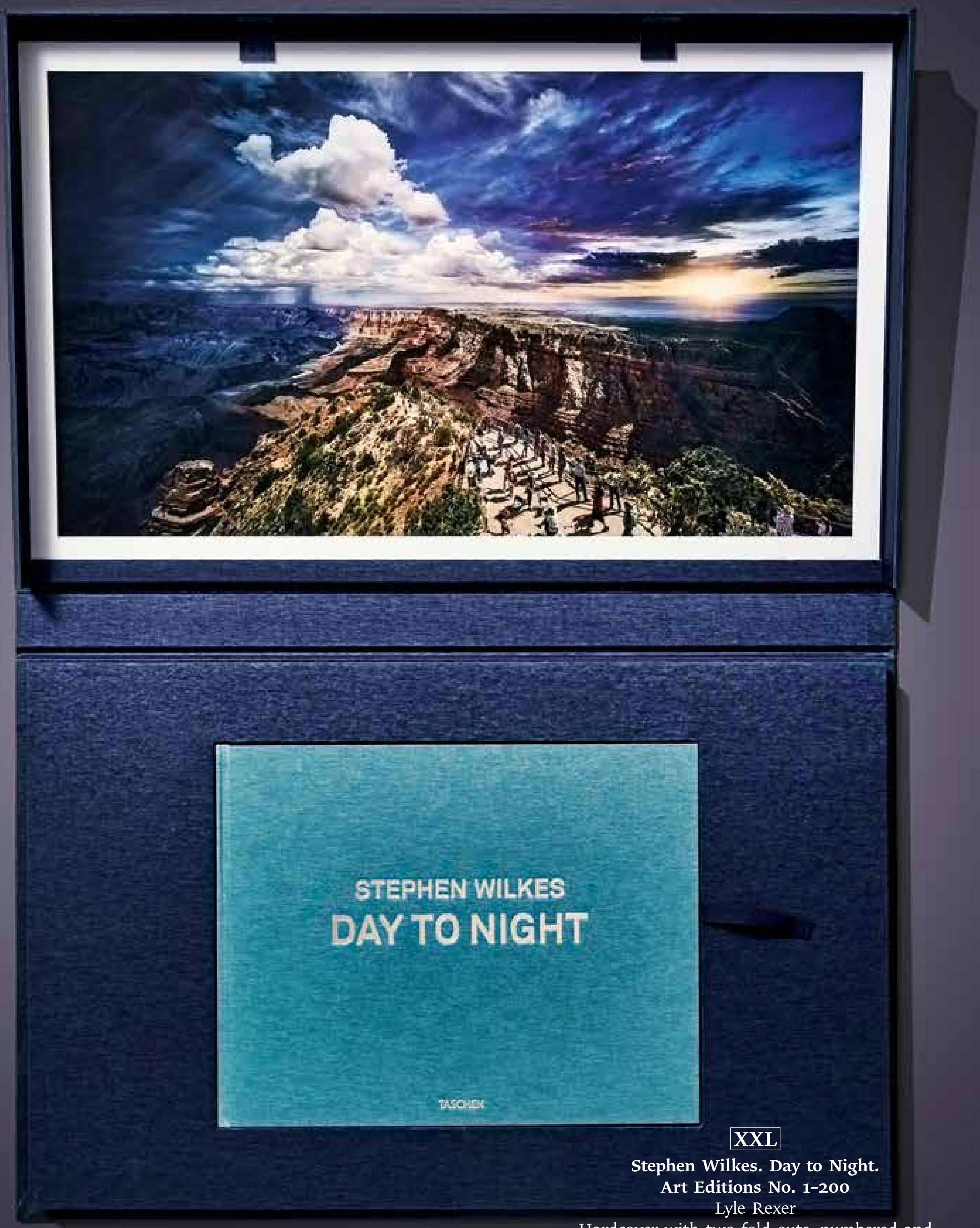
The Time Traveler

Stephen Wilkes's day-to-night portraits of iconic locations around the world



Serengeti National Park, Tanzania, *2015*.


"Stunning compositions of landscapes paired with human or animal narratives."
NATIONAL GEOGRAPHIC



XXL

Stephen Wilkes. Day to Night.
Art Editions No. 1–200
Lyle Rexer
Hardcover with two fold-outs, numbered and signed by Stephen Wilkes, in clamshell box, 16.5 x 13 in., 260 pages; with a signed inkjet print on Legacy Baryta 310 smooth satin paper,
€ 4,500



The Tribute in Light Installation on the 10th anniversary of the September 11 attacks. Flatiron District, New York, *2011.*

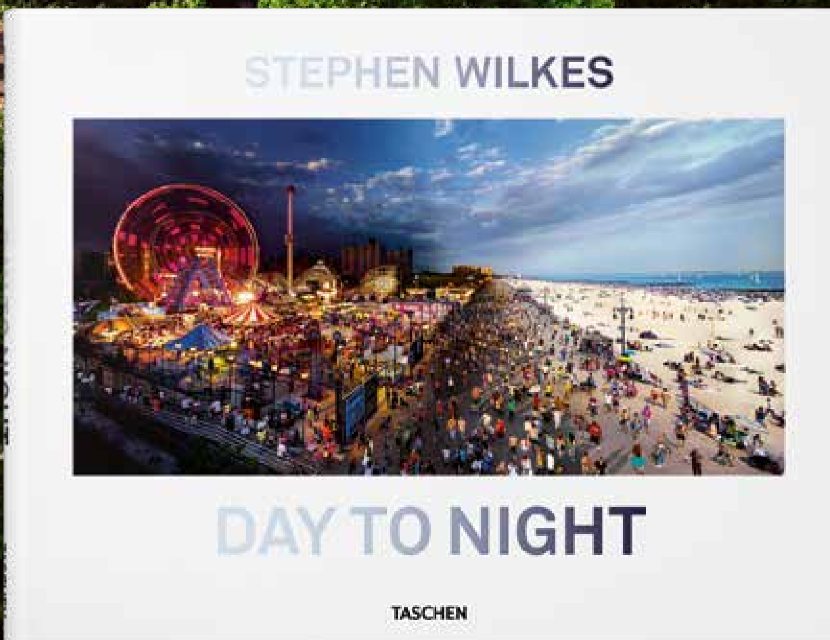

citycruises



Night falls on South London,
as seen from the Savoy Hotel, *2013*.

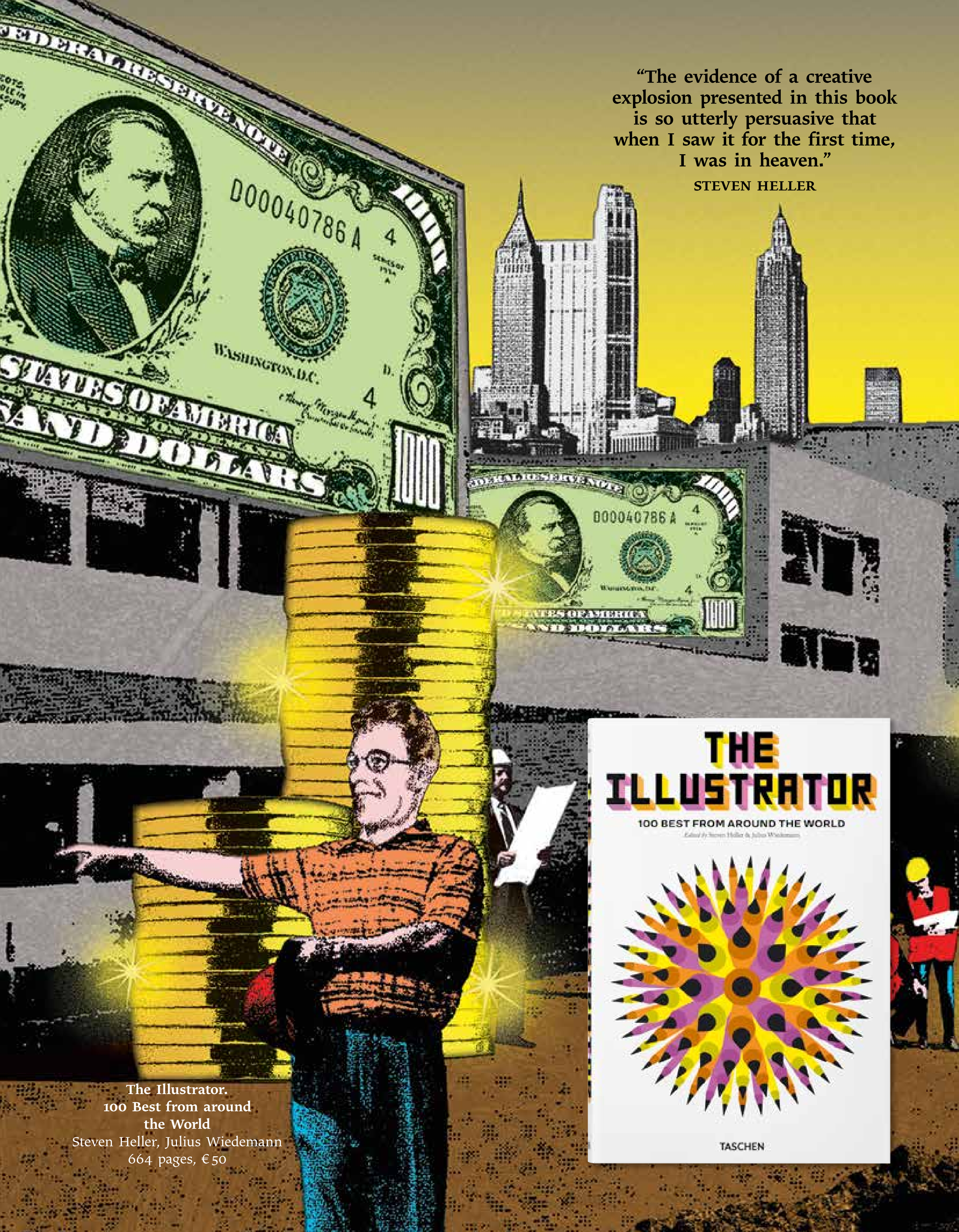
Stephen Wilkes's extraordinary panoramas depict our most famous landmarks from dawn to dusk. He captures thousands of single exposures, carefully editing and blending them into one seamless composition that shows the passage of time. With details highlighting the individual stories captured within each multi-moment image, this collection unveils a new way of seeing some of the world's most iconic locations from the Grand Canyon to Piazza San Marco.

Available in two Art Editions of 100 copies respectively, each with a print signed by Stephen Wilkes.



XXL

Stephen Wilkes. Day to Night
Lyle Rexer
Hardcover with two fold-outs,
260 pages, €100



“The evidence of a creative explosion presented in this book is so utterly persuasive that when I saw it for the first time, I was in heaven.”

STEVEN HELLER

The Illustrator. 100 Best from around the World
Steven Heller, Julius Wiedemann
664 pages, € 50

Illustration's Finest

A global compilation of 100 must-know artists

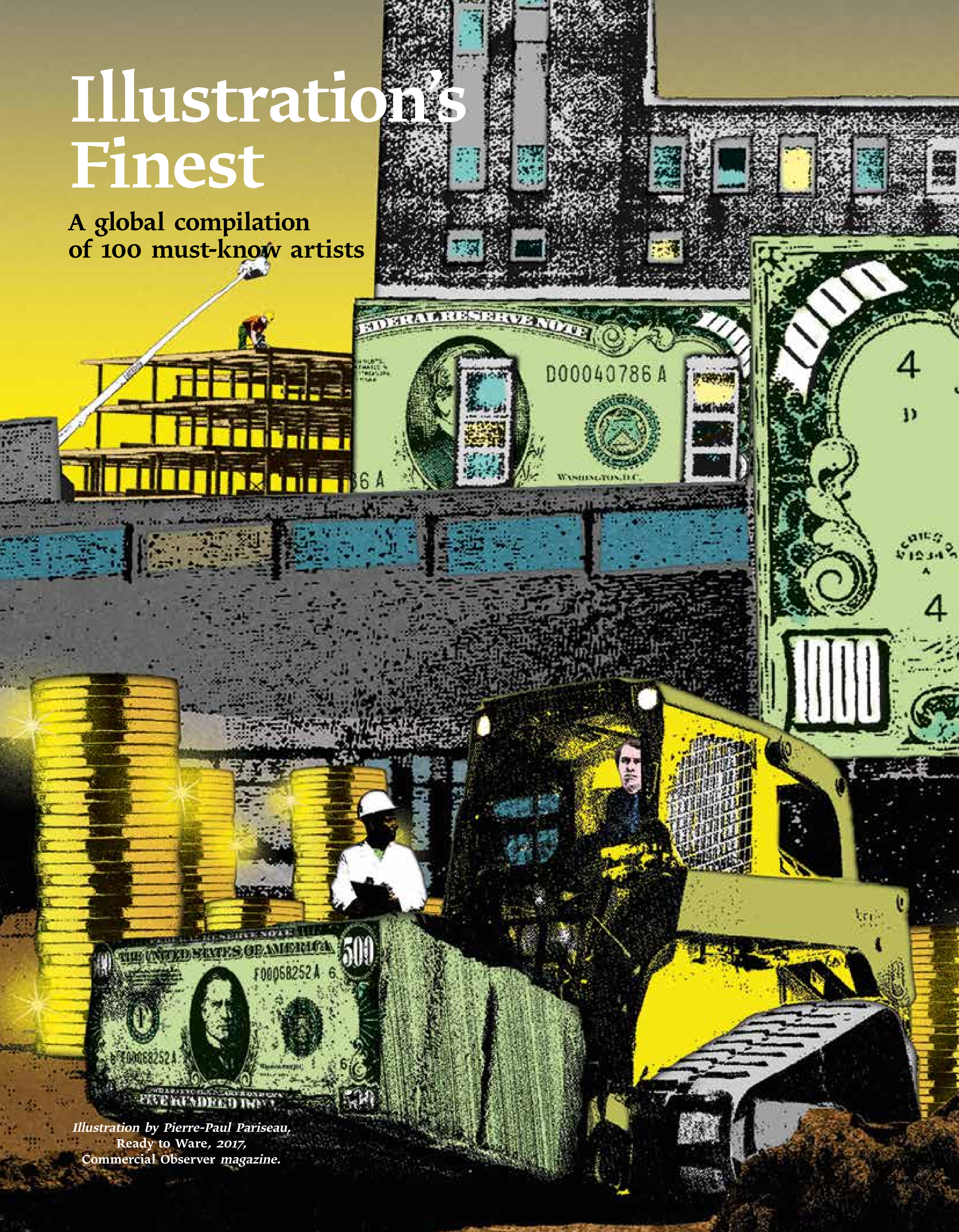
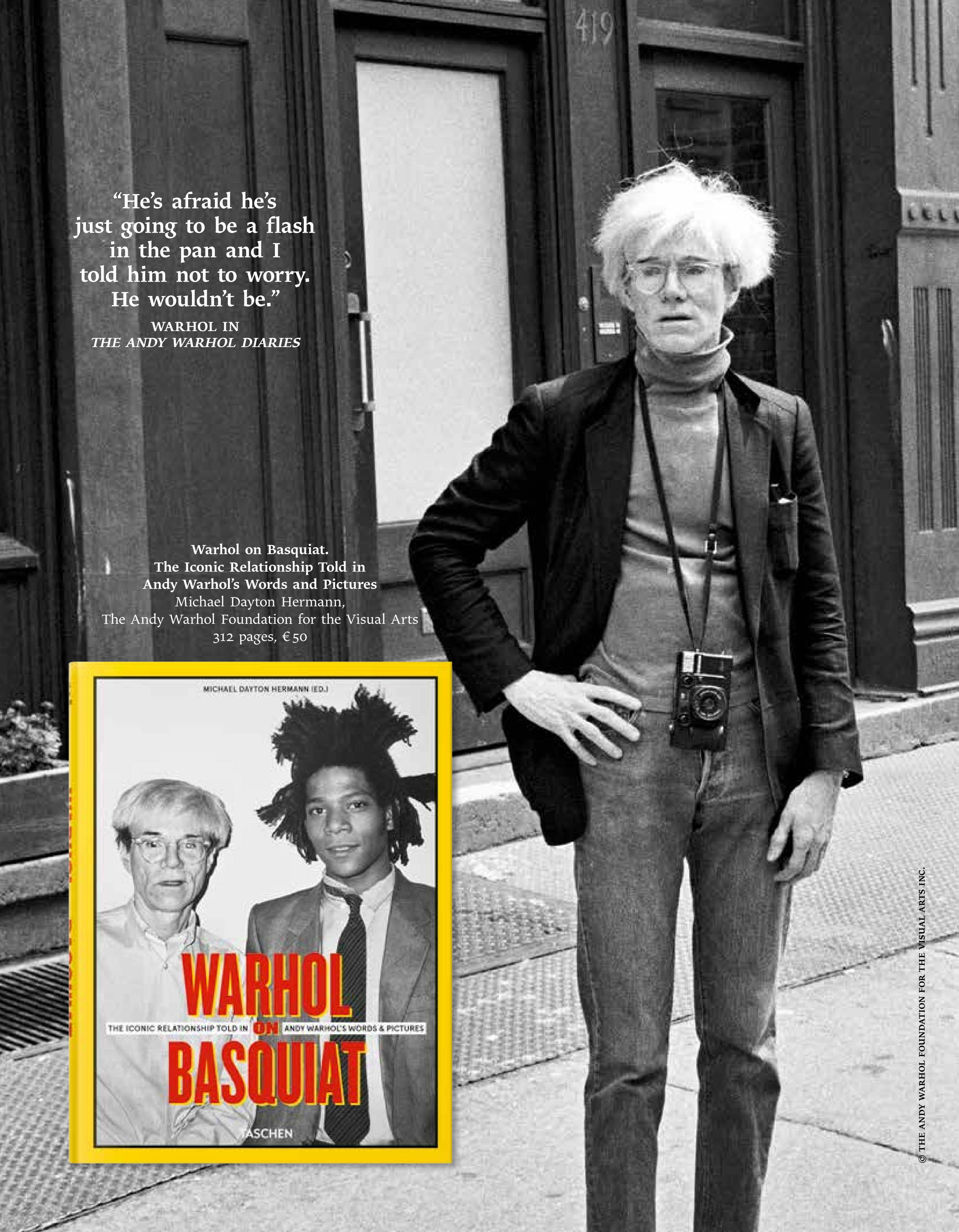


Illustration by Pierre-Paul Pariseau,
Ready to Ware*, 2017,*
Commercial Observer *magazine.*



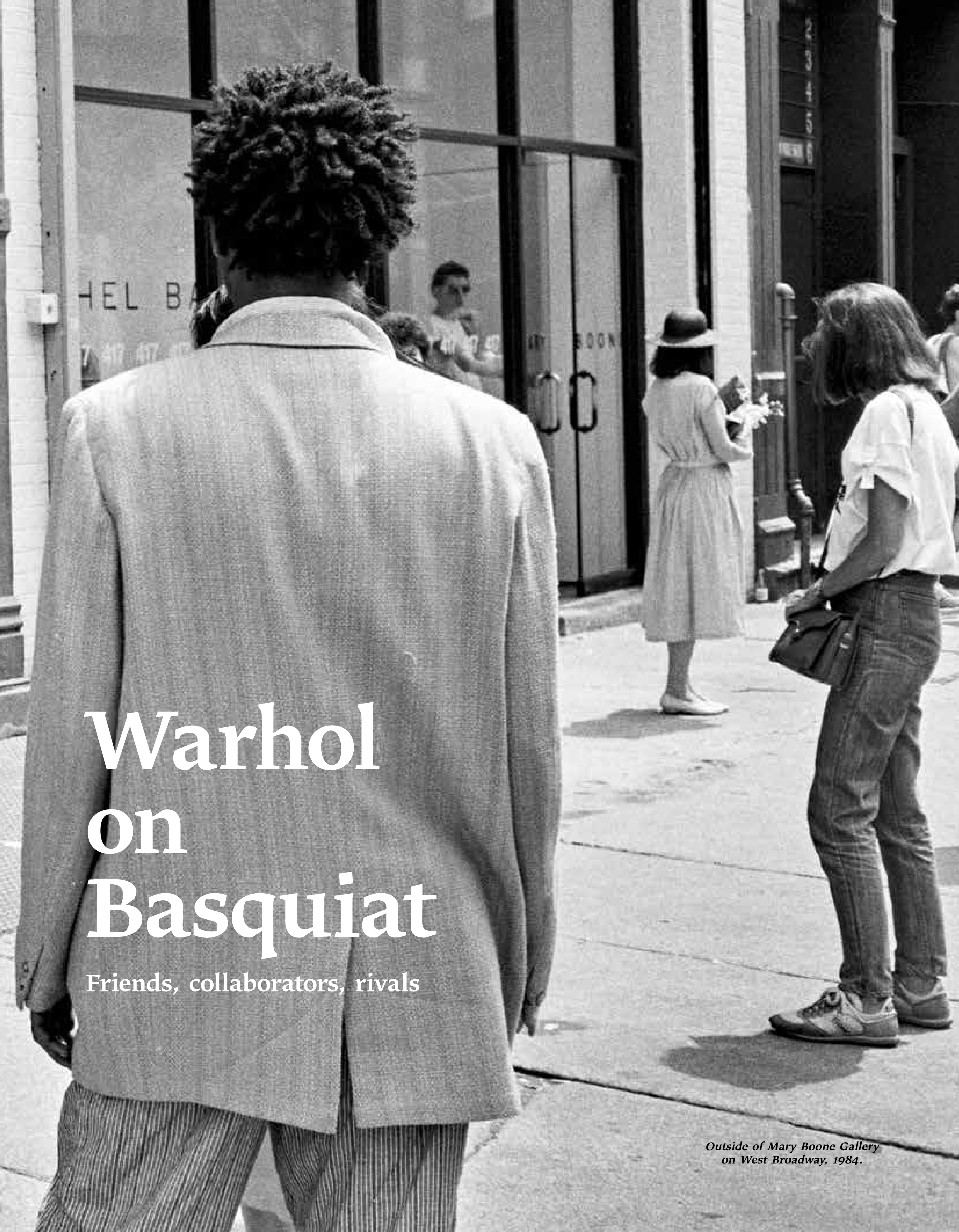
“He’s afraid he’s just going to be a flash in the pan and I told him not to worry. He wouldn’t be.”

WARHOL IN *THE ANDY WARHOL DIARIES*

Warhol on Basquiat. The Iconic Relationship Told in Andy Warhol’s Words and Pictures
Michael Dayton Hermann,
The Andy Warhol Foundation for the Visual Arts
312 pages, € 50

Warhol on Basquiat

Friends, collaborators, rivals



Outside of Mary Boone Gallery on West Broadway, 1984.

The Instant Art of Linda McCartney



Campbeltown. Scotland*, 1970s.*

Unseen Polaroid pictures of family life and beyond

**"She would just see things.
Many of her photos, it's just that one click.
You've got to recognise when a great
photo is happening in front of you."**

PAUL MCCARTNEY

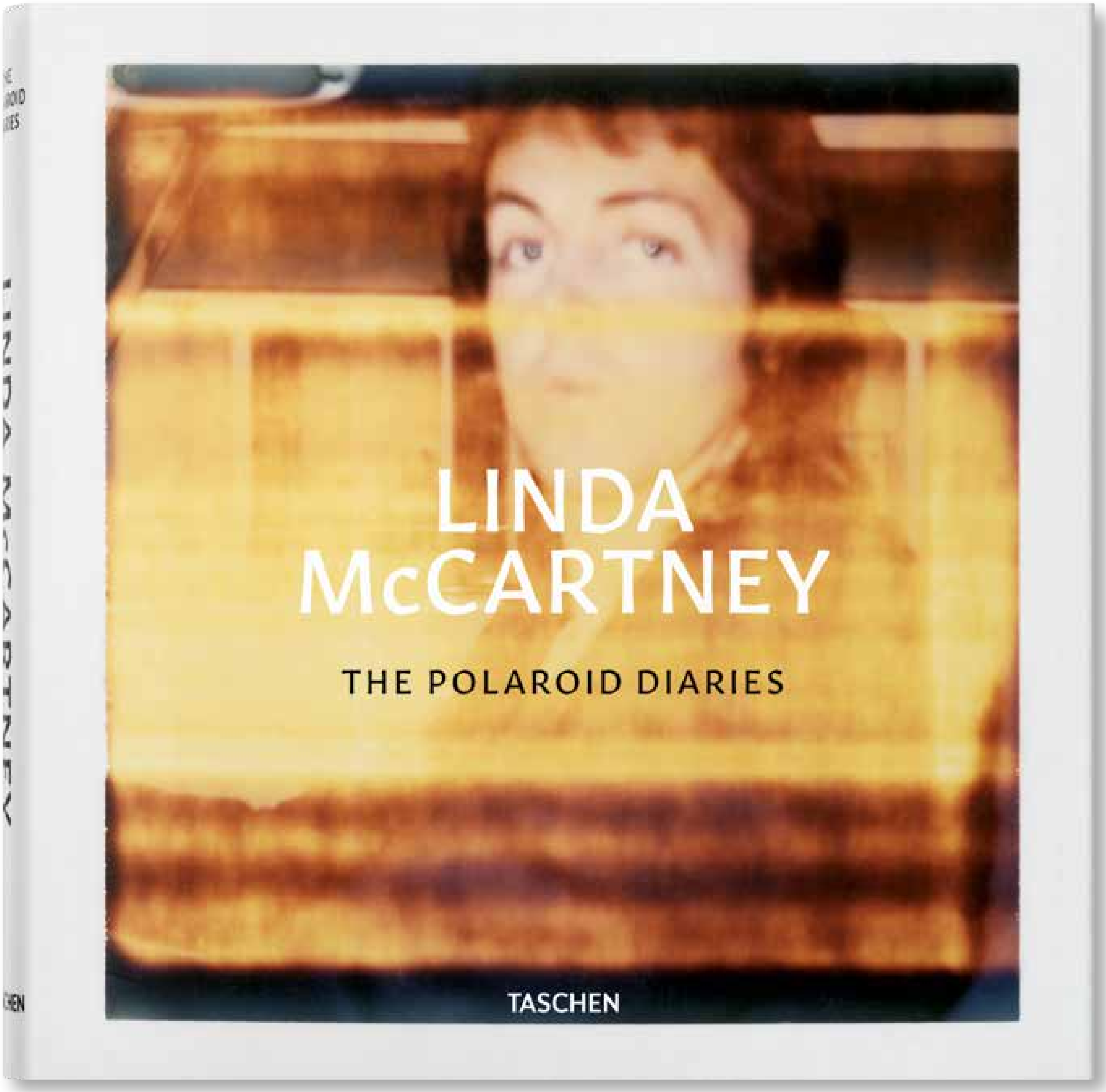


Montserrat. Caribbean, *1980s.*



Mary, Paul and Stella McCartney with Ringo Starr and Barbara Bach at the Victoria & Albert Museum for the London launch.

Following her best-selling TASCHEN monograph *Life in Photographs*, discover a more intimate and highly personal side of Linda McCartney's photographic work. Taken from the early '70s to the mid-1990s, the portraits, still lifes, landscapes and interior compositions affirm her bold eye for pattern, color, or simply an elegant fall of light. It's a pre-Instagram glimpse into the life of an extraordinary family and a celebration of Linda's legacy as a fiercely committed artist.



Linda McCartney.
The Polaroid Diaries
Ekow Eshun, Reuel Golden
232 pages, €40

Collector's Edition
(No. 125–500), each signed
by Paul McCartney
€1,500

Art Edition No. 1–62.
***Location unknown, 1970s,* 19.7 x 19.7 in.**



SOLD OUT

Art Edition No. 63–124.
***Sussex, England, 1980s,* 19.7 x 19.7 in.**

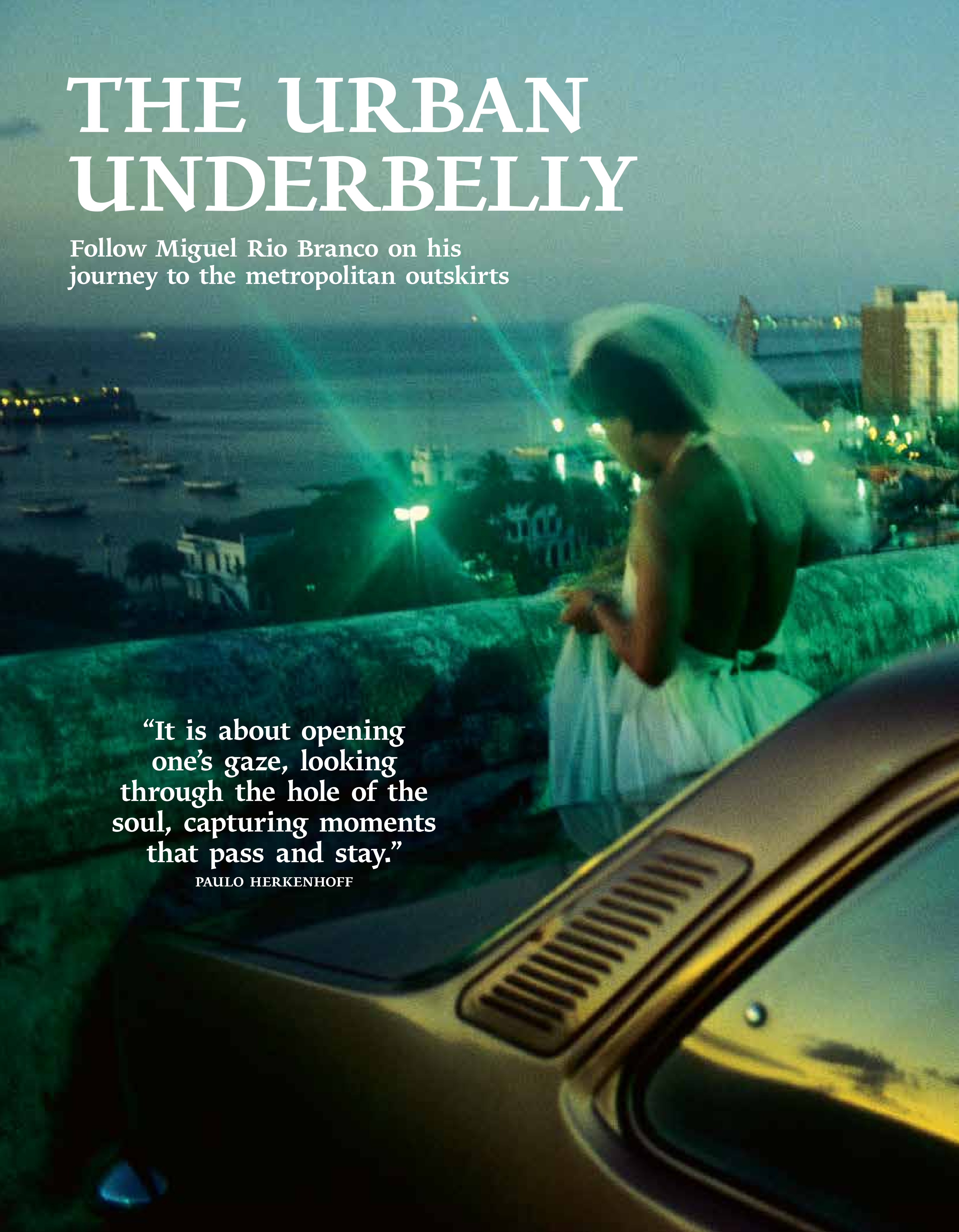


FEW LEFT

Each an Edition of 62
Signed by Paul McCartney
€3,500

THE URBAN UNDERBELLY

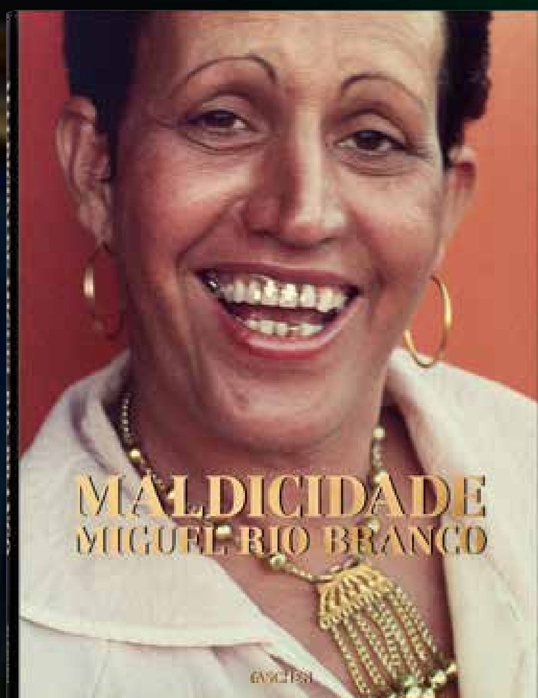
Follow Miguel Rio Branco on his journey to the metropolitan outskirts



> "It is about opening one's gaze, looking through the hole of the soul, capturing moments that pass and stay."
>
> PAULO HERKENHOFF



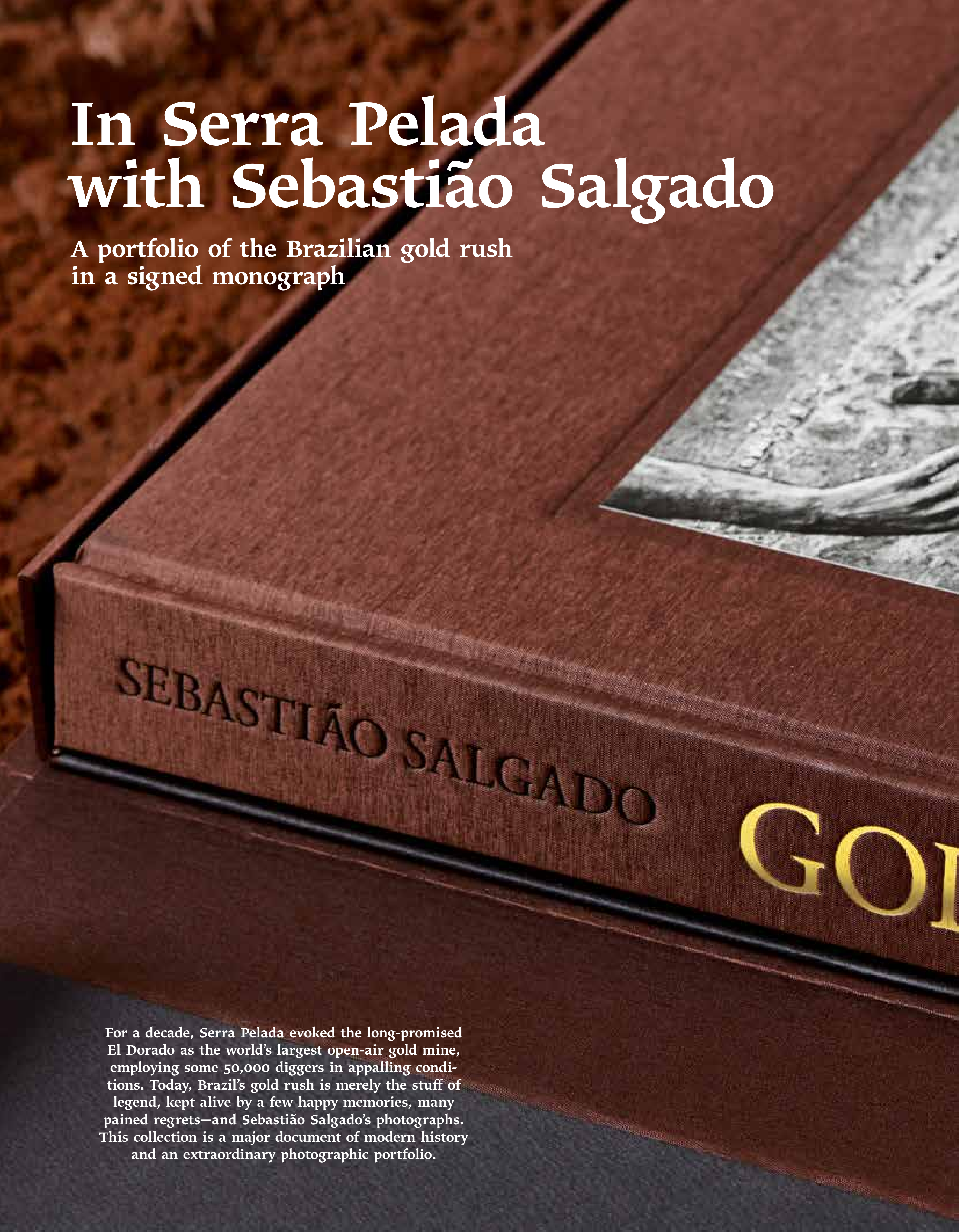
Miguel Rio Branco.
Maldicidade
Paulo Herkenhoff
464 pages, €60



Miguel Rio Branco unites more than four decades of work across several major cities like New York, Havana, or Salvador da Bahia into one astonishing poetic statement on urban life. Eschewing city landmarks or aspirational ideals, Rio Branco turns his lens to common threads of struggle in metropolises around the globe. Maldicidade is a collection in which all urban dwellers will find something of themselves, or something they long to escape.

In Serra Pelada with Sebastião Salgado

A portfolio of the Brazilian gold rush in a signed monograph



For a decade, Serra Pelada evoked the long-promised El Dorado as the world's largest open-air gold mine, employing some 50,000 diggers in appalling conditions. Today, Brazil's gold rush is merely the stuff of legend, kept alive by a few happy memories, many pained regrets—and Sebastião Salgado's photographs. This collection is a major document of modern history and an extraordinary photographic portfolio.



XXL

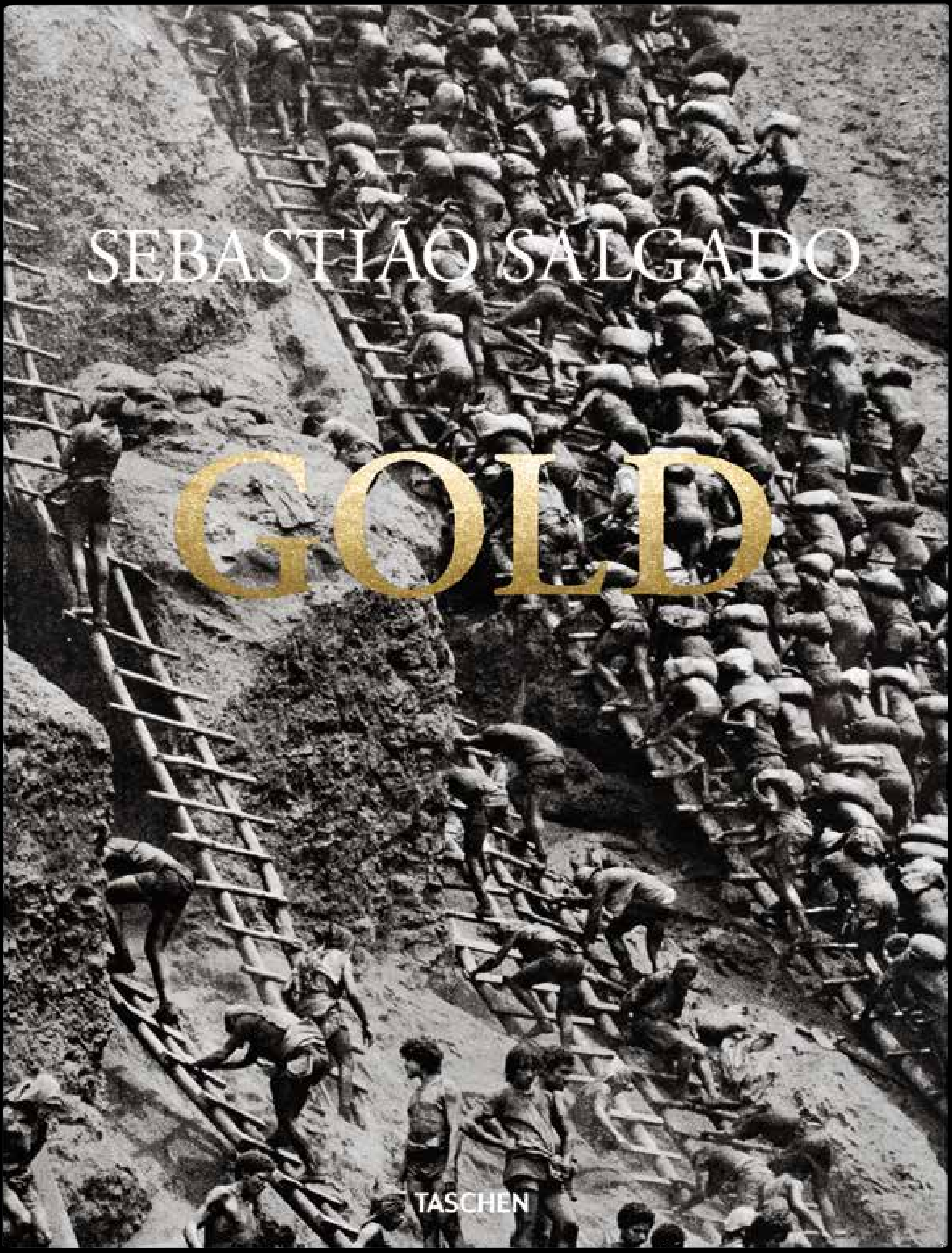
Sebastião Salgado. Gold
Lélia Wanick Salgado (Ed.)
Hardcover in clamshell box,
each numbered and signed by
Sebastião Salgado
196 pages, € 800



PHOTO © VERONICA WELLER

“Salgado’s photographs are so haunting, so powerful, that you can't escape them.”
DER SPIEGEL

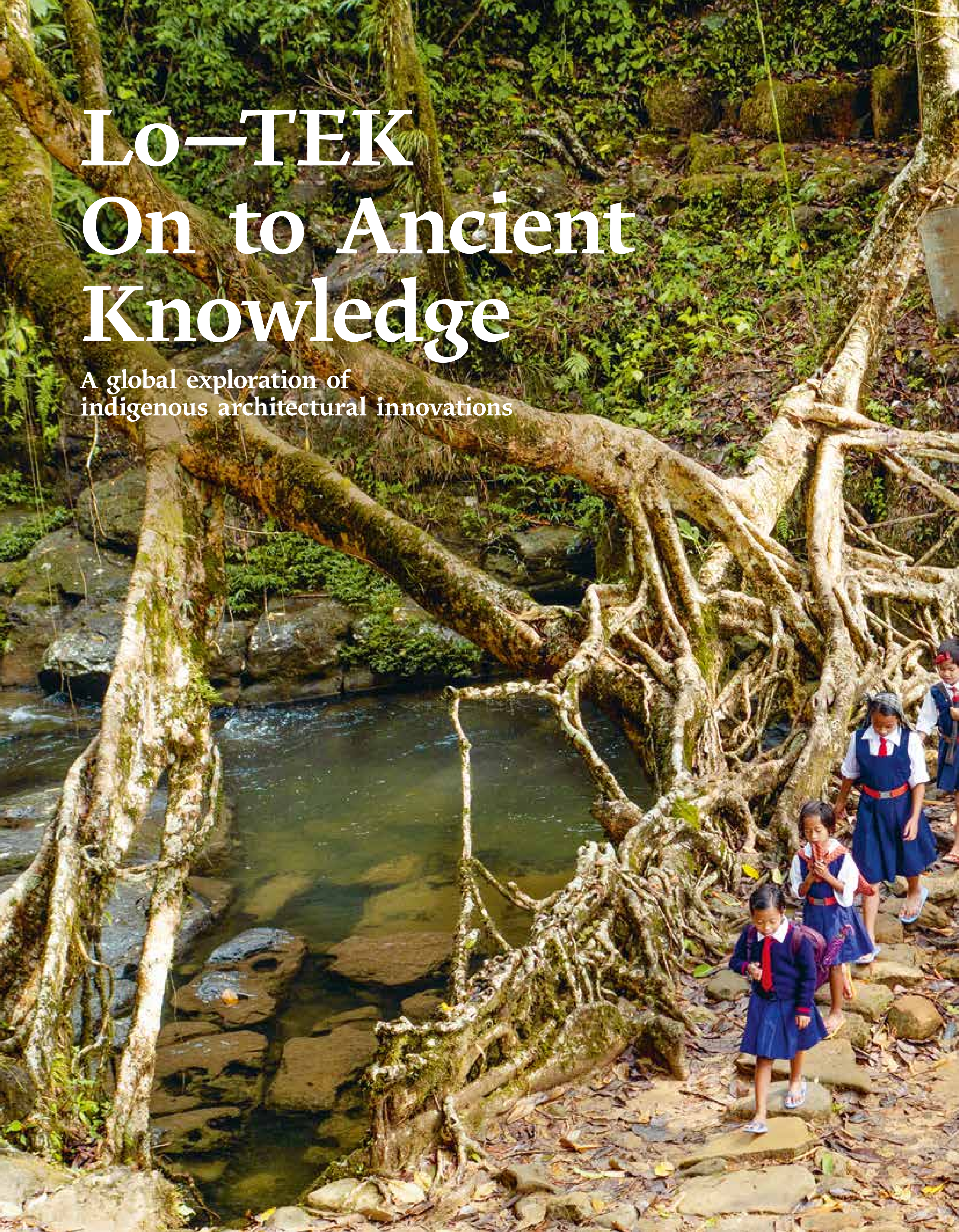
Sebastião Salgado and his wife Lélia Wanick Salgado at the opening of Gold *at Fotografiska Stockholm, September 2019.*



Sebastião Salgado. Gold
Lélia Wanick Salgado, Alan Riding
208 pages, €50

Lo—TEK On to Ancient Knowledge

A global exploration of indigenous architectural innovations





Children traveling from their villages to school cross the Mawlynnong root bridge daily.

Julia Watson.
Lo—TEK.
Design by Radical Indigenism
Julia Watson, W—E studio
420 pages, €40

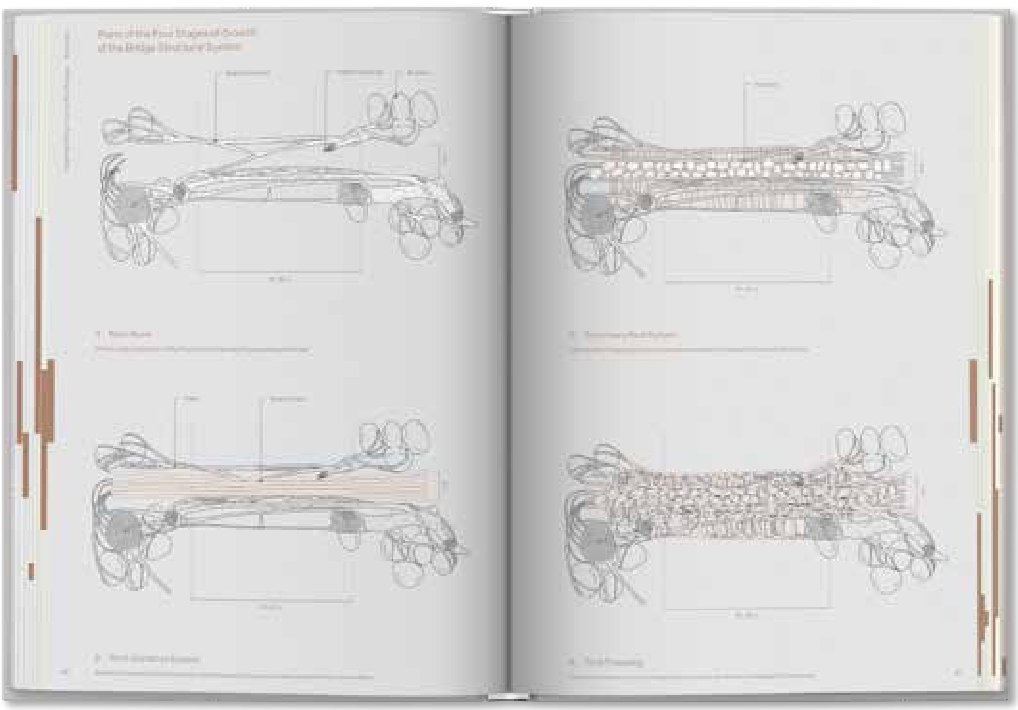
In an era of high-tech and climate extremes, we are drowning in information while starving for wisdom. Enter *Lo—TEK,* a design movement rebuilding indigenous philosophy and vernacular architecture to generate sustainable, resilient infrastructure. Traveling from Peru to the Philippines, Tanzania to Iran, this book explores millennia-old human ingenuity on how to live in symbiosis with nature.



© TOMMY LIU

RIGHT:
A network of knotted secondary roots interspersed with stones form a horizontal and vertical structural system.

OPPOSITE:
At qanat Ghasabe in Gonabad a windlass with leather buckets is used to haul out excavated material.







“Every culture is by definition a vital branch of our family tree, a repository of knowledge and experience, and, if given the opportunity, a source of inspiration and promise for the future.”

WADE DAVIS



© AGATA SKOWRONEK

LEFT:
After capture, fish are cured inside a smoke house.

RIGHT:
The same methods of mudhif *construction developed thousands of years ago, are still used today.*

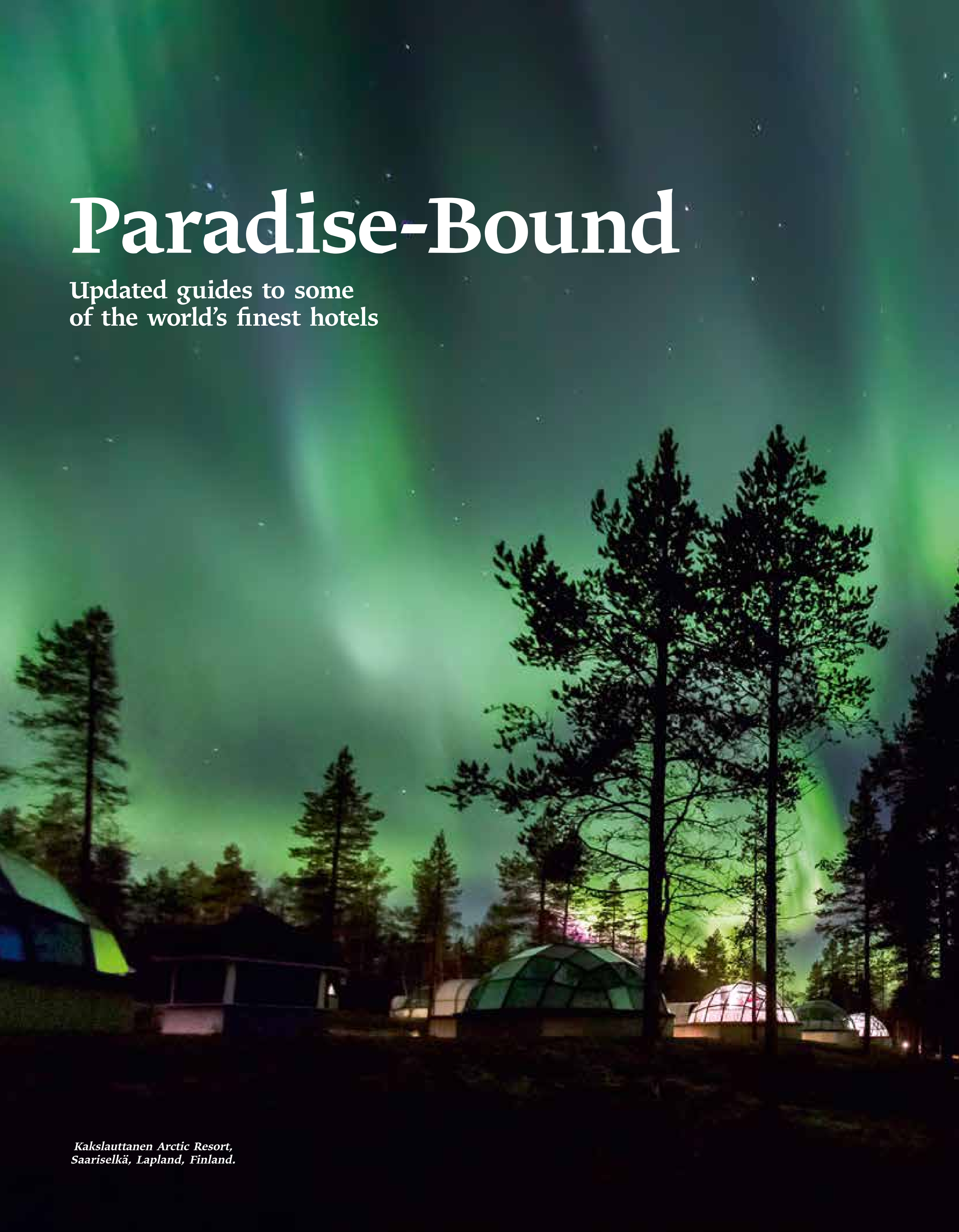
BELOW:
The city of Ganvie meaning ‘we survived’ is a lake city surrounded by the radiating reef system.



© IWAN BAAN

Paradise-Bound

Updated guides to some of the world's finest hotels

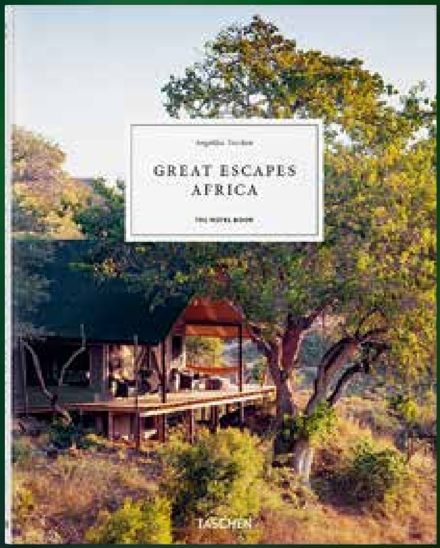


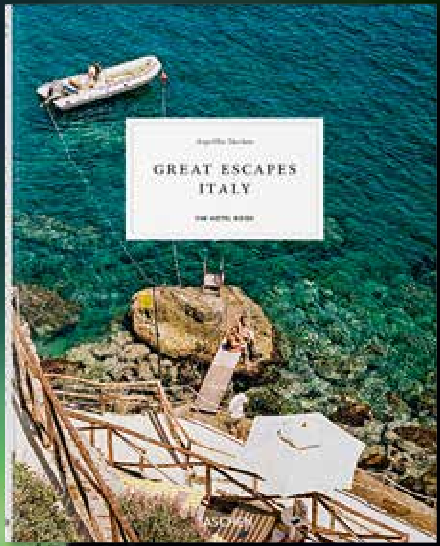
Kakslauttanen Arctic Resort, Saariselkä, Lapland, Finland.

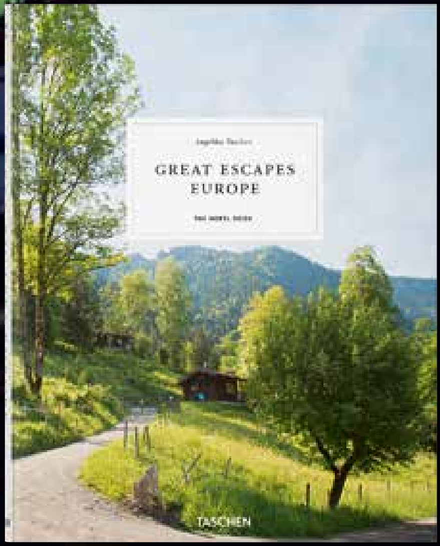
With a refined eye for the X-factor in accommodation, Angelika Taschen scours the world for the most beautiful places to rest your head – all revealed in the *Great Escapes* series.

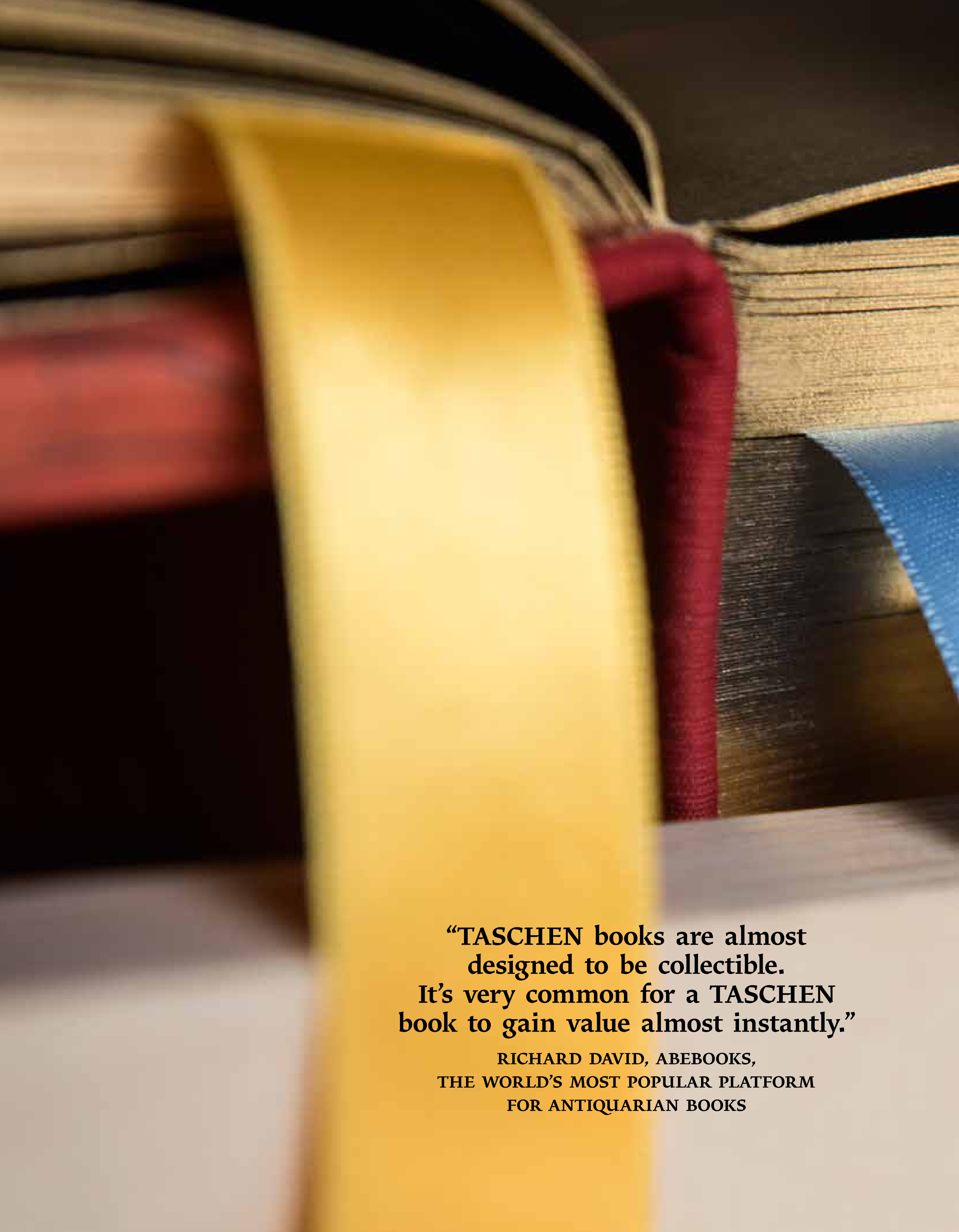
Discover today's most luxurious hotels with these completely revised and updated guides, with stunning photography and key information. Across postcard-ready landscapes, rich culture, and incredible interiors, these are a treasure trove of inspiration for your next great escape.

Great Escapes.
2019 Editions
Angelika Taschen
each 360 pages, € 40



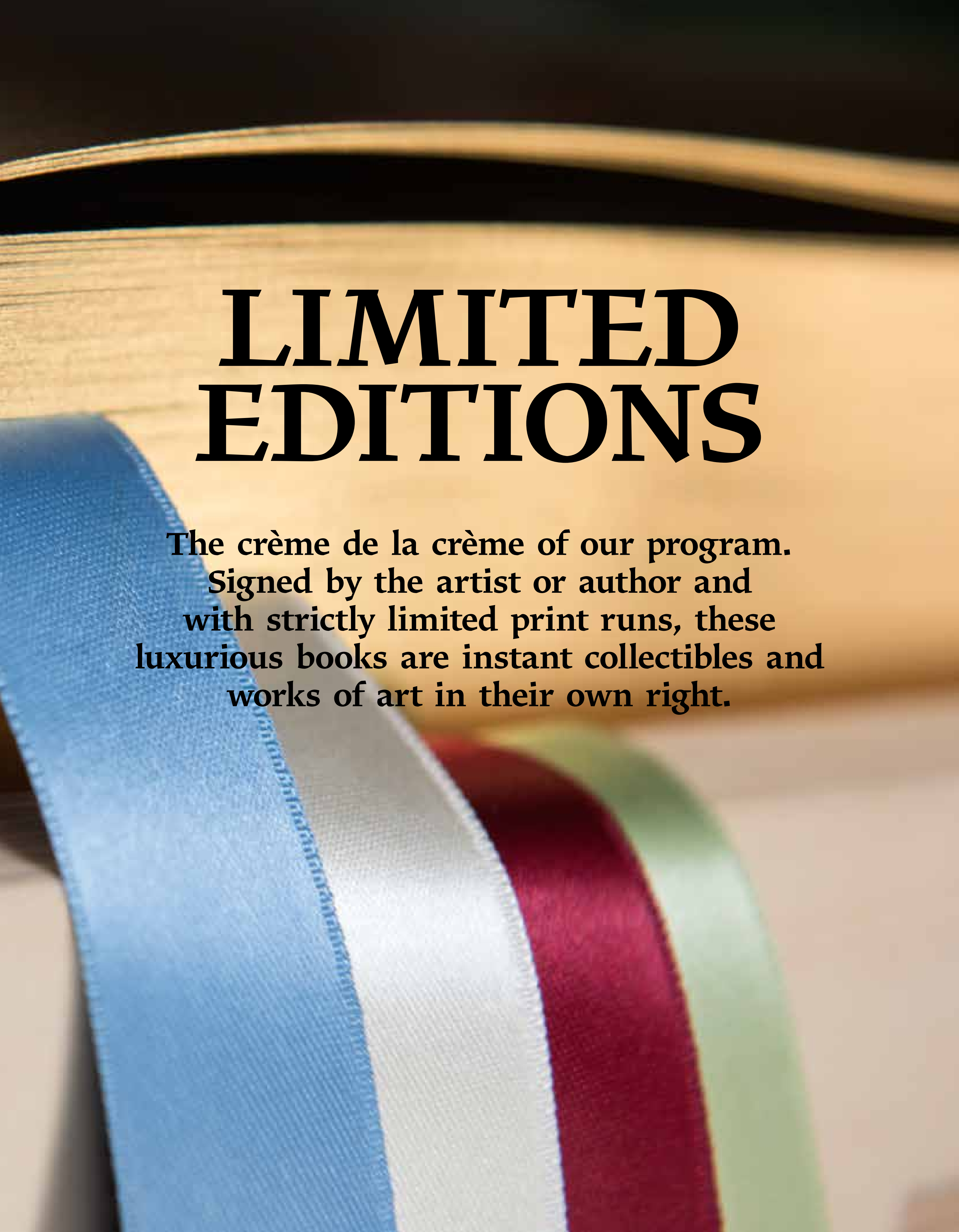






“TASCHEN books are almost designed to be collectible. It’s very common for a TASCHEN book to gain value almost instantly.”

RICHARD DAVID, ABEBOOKS,
THE WORLD’S MOST POPULAR PLATFORM
FOR ANTIQUARIAN BOOKS

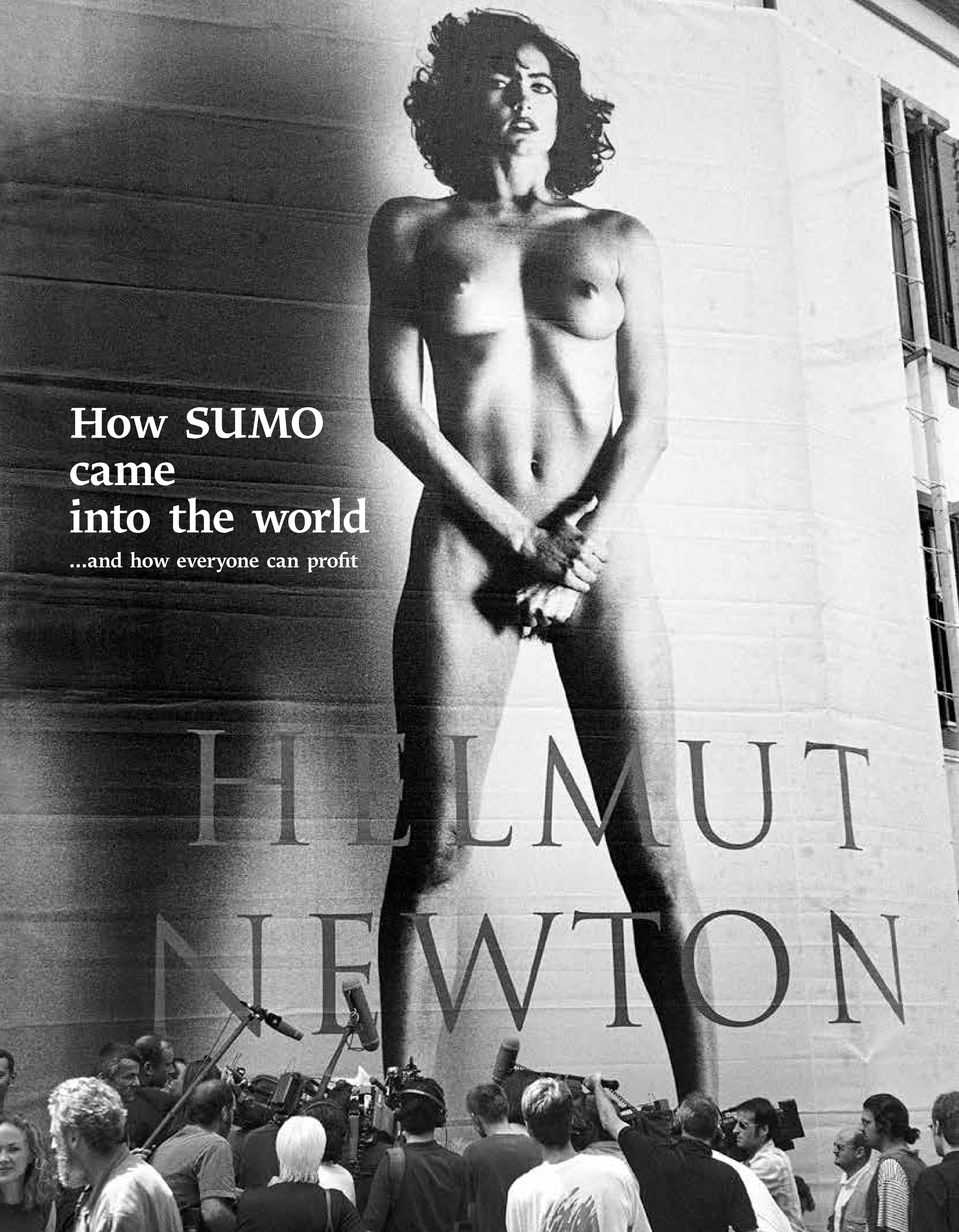


LIMITED EDITIONS

The crème de la crème of our program. Signed by the artist or author and with strictly limited print runs, these luxurious books are instant collectibles and works of art in their own right.

How SUMO came into the world

...and how everyone can profit



BIG, BOLD, BRIGHT!

Alas, we cannot take credit for inventing the folio book—or as we like to call it, the SUMO—but we were able to breathe new life into this rare species when we first published Helmut Newton's Limited Edition in 1999. Since then, we've launched the success story of the folio, much coveted by bibliophiles for over 500 years, into the 21st century by establishing the Limited Edition, which has collectors all over the world shivering in anticipation, as a fixture of our publishing program.



Michelangelo, Libyan Sibyl **1511**

Some may think that our love affair with the big and bold clashes with our roots and company credo: to democratize "great" books and make them accessible all over the world at unbeatable prices. Worry not, dear friends—read on for an explanation of how we start out with Limited Edition books and end up with books at a price to suit every pocket.



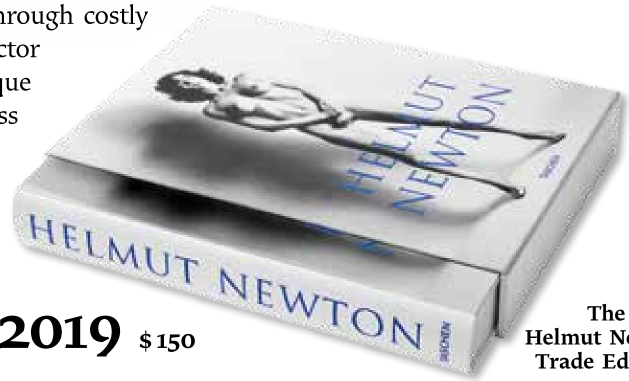
The Helmut Newton SUMO

1999 **$ 1,500**

Since the TASCHEN adventure began in 1980, it has been our goal to make the greatest books in the world. Whatever the subject and whatever the retail price—from $ 10 to $ 30,000—we strive to edit, design, produce, and package each of our books beautifully, with a great deal of care and attention to detail. Collectors who buy a Limited Edition early on will have, in addition to a rare and exceptional book, the added benefit of seeing their asset grow; these books have been known to have their initial value often tripled, quadrupled, quintupled or even more within a short lapse of time. A few examples: Helmut Newton's game-changing SUMO, whose market value went from $ 1,500 in 1999 to $ 20,000 today; Mick Rock's *David Bowie*, which rose from $ 700 to $ 4,000; or the David Hockney art edition, originally sold for $5,000, which reached a whopping $ 20,000 within a year.

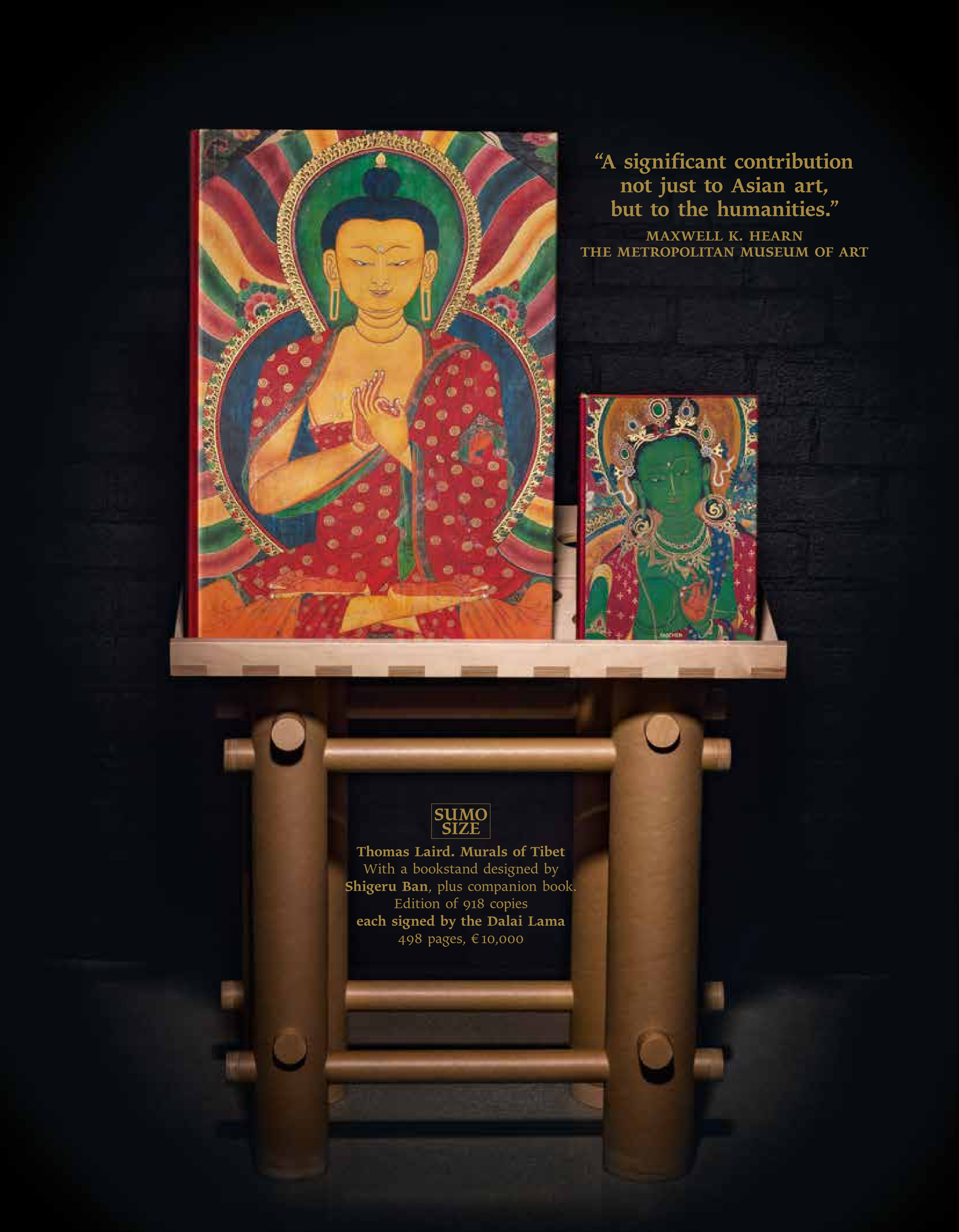
SMALL, SMART, SMASHING!

The production of these books requires an unlimited budget and no-time-constraints policy for writers and editors—enabling us to source the best picture material and often painstakingly re-photograph masterpieces through costly procedures. It's this extra care that makes the astute collector feel privileged about their choice and happy to add a unique treasure to their library. It also allows book lovers with less extravagant budgets to enjoy the lavish production work that has gone into making these books; once the Limited Edition is sold out, we offer a smaller, condensed, well-produced edition with a much gentler price tag. It's a win-win situation, and we all live happily ever after.



2019 **$ 150**

The Helmut Newton Trade Edition


"A significant contribution not just to Asian art, but to the humanities."
MAXWELL K. HEARN
THE METROPOLITAN MUSEUM OF ART
TASCHEN
SUMO SIZE
Thomas Laird. Murals of Tibet
With a bookstand designed by
Shigeru Ban, plus companion book.
Edition of 918 copies
each signed by the Dalai Lama
498 pages, € 10,000

The Dalai Lama with the first copy of the SUMO.



DAVID LACHAPELLE

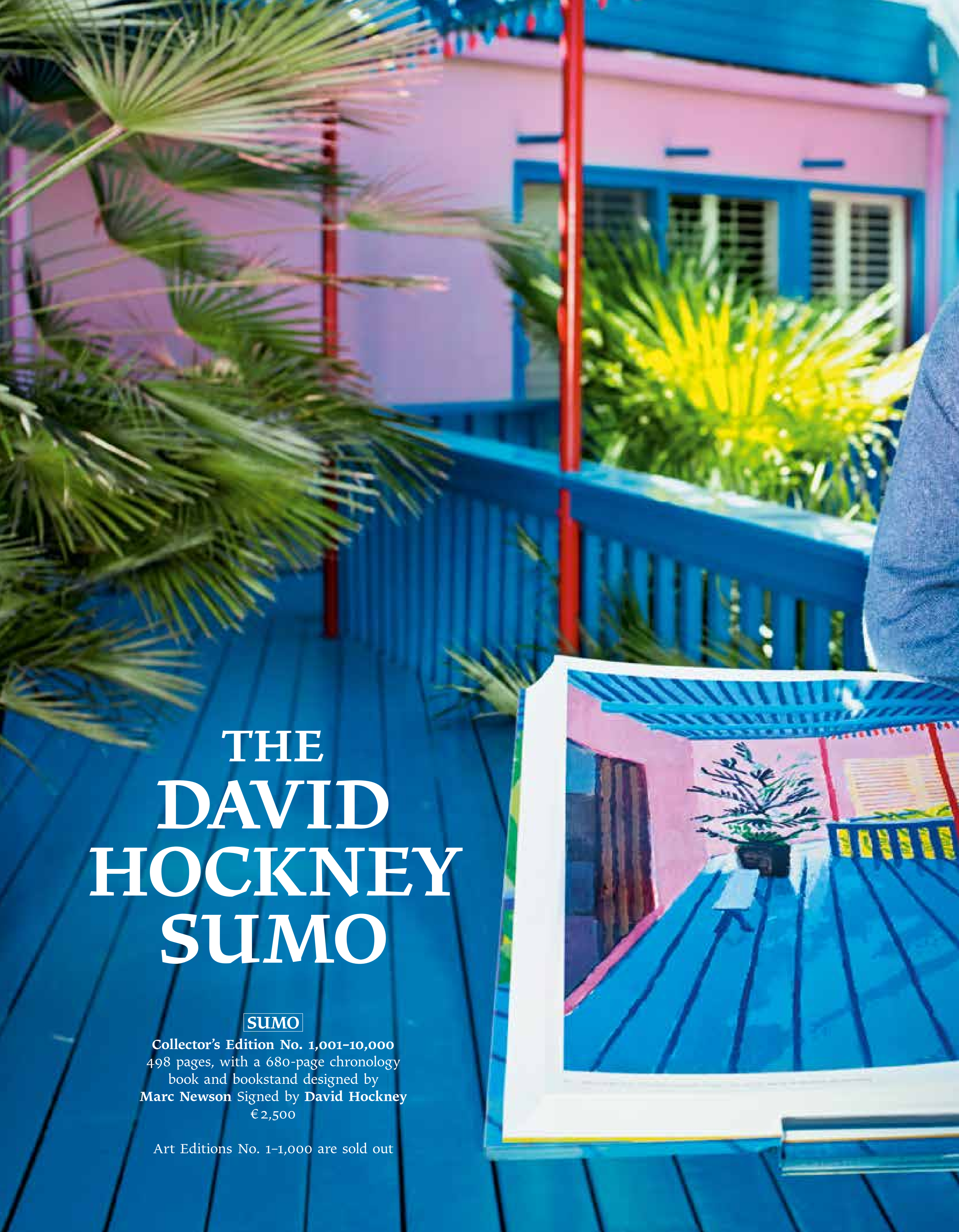
A two-volume book set with three signed prints by the master of surreal photography



XL

David LaChapelle.
Lost and Found – Good News
Art Edition of 500 copies, two volumes with three signed prints in an artist box:
Archangel Uriel, 1985
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€2,000


“His photos, as blinding as
they are, have a penetrating force…
Our fantasies and derangements
have risen to the surface,
where LaChapelle was looking for
them all along.”
THE NEW YORKER
© DAVID LACHAPELLE


THE
DAVID
HOCKNEY
SUMO
SUMO
Collector's Edition No. 1,001–10,000
498 pages, with a 680-page chronology
book and bookstand designed by
Marc Newson Signed by David Hockney
€ 2,500
Art Editions No. 1–1,000 are sold out





SUMO

Annie Leibovitz

Collector's Edition
No. 1,001–10,000
476 pages, with a supplement book and a bookstand designed by **Marc Newson**
Numbered and signed by **Annie Leibovitz**
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Art Edition No. 1–1,000
with an archival pigment print
Keith Haring (contact sheet), New York City, 1986
Signed by **Annie Leibovitz**
€ 5,000

ANNIE'S BIG BOOK

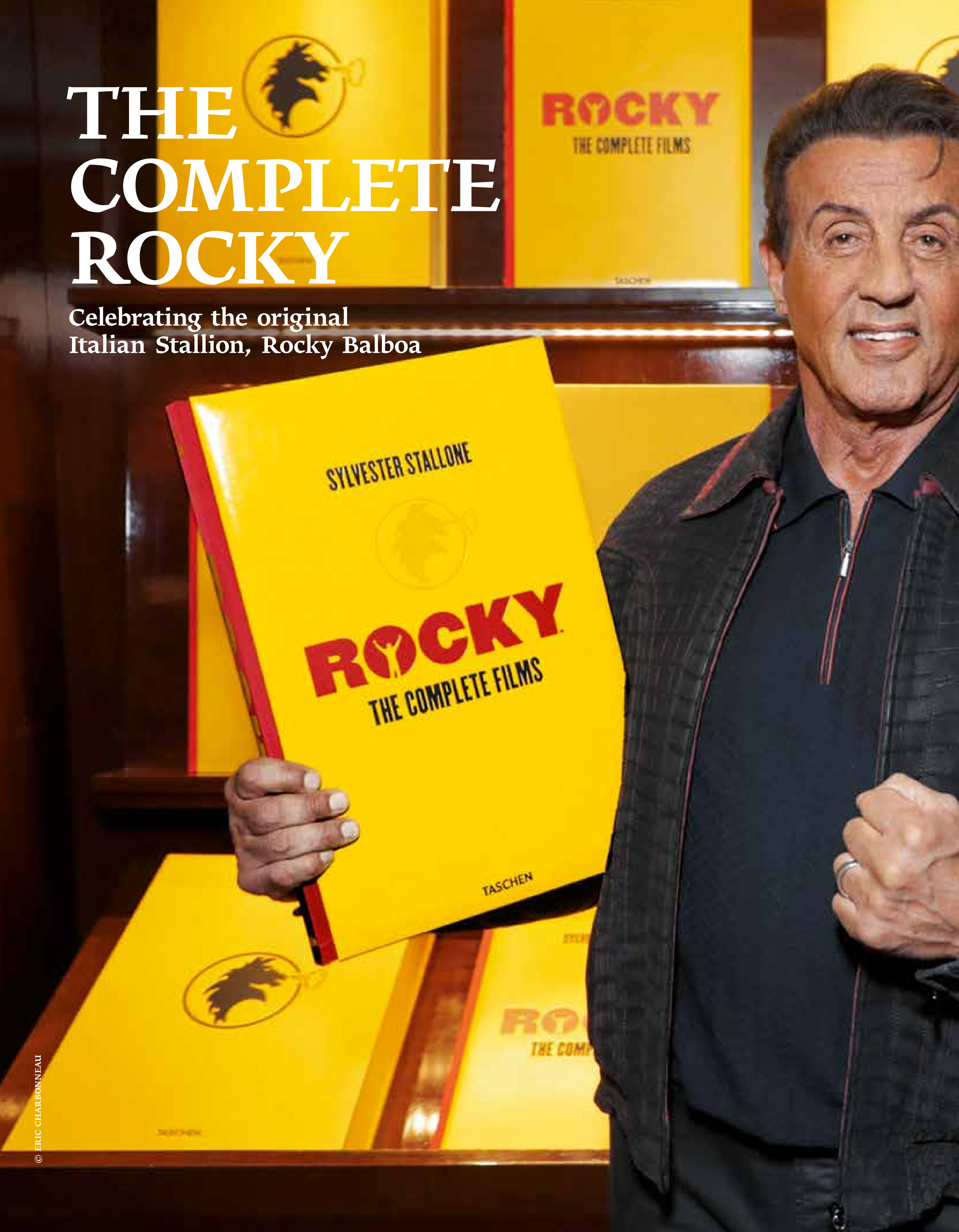
A lifetime of era-defining photography



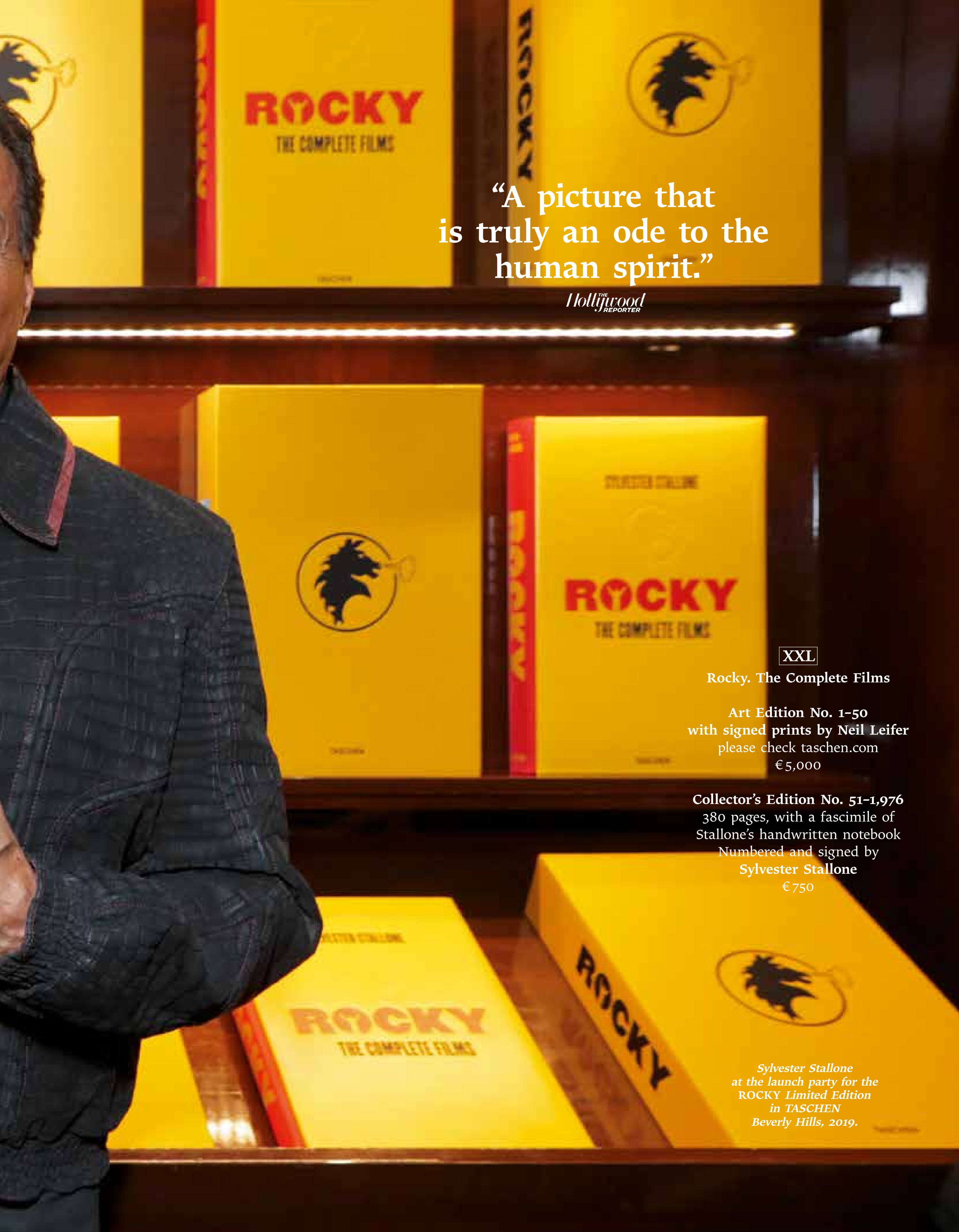
Annie Leibovitz and Benedikt Taschen at the launch of the Annie Leibovitz SUMO *in Los Angeles, 2014.*

THE COMPLETE ROCKY

Celebrating the original Italian Stallion, Rocky Balboa



© ERIC CHARBONNEAU



“A picture that is truly an ode to the human spirit.”

The Hollywood Reporter

XXL

Rocky. The Complete Films

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please check taschen.com
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Collector’s Edition No. 51–1,976
380 pages, with a fascimile of
Stallone’s handwritten notebook
Numbered and signed by
Sylvester Stallone
€ 750

Sylvester Stallone at the launch party for the ROCKY Limited Edition in TASCHEN Beverly Hills, 2019.



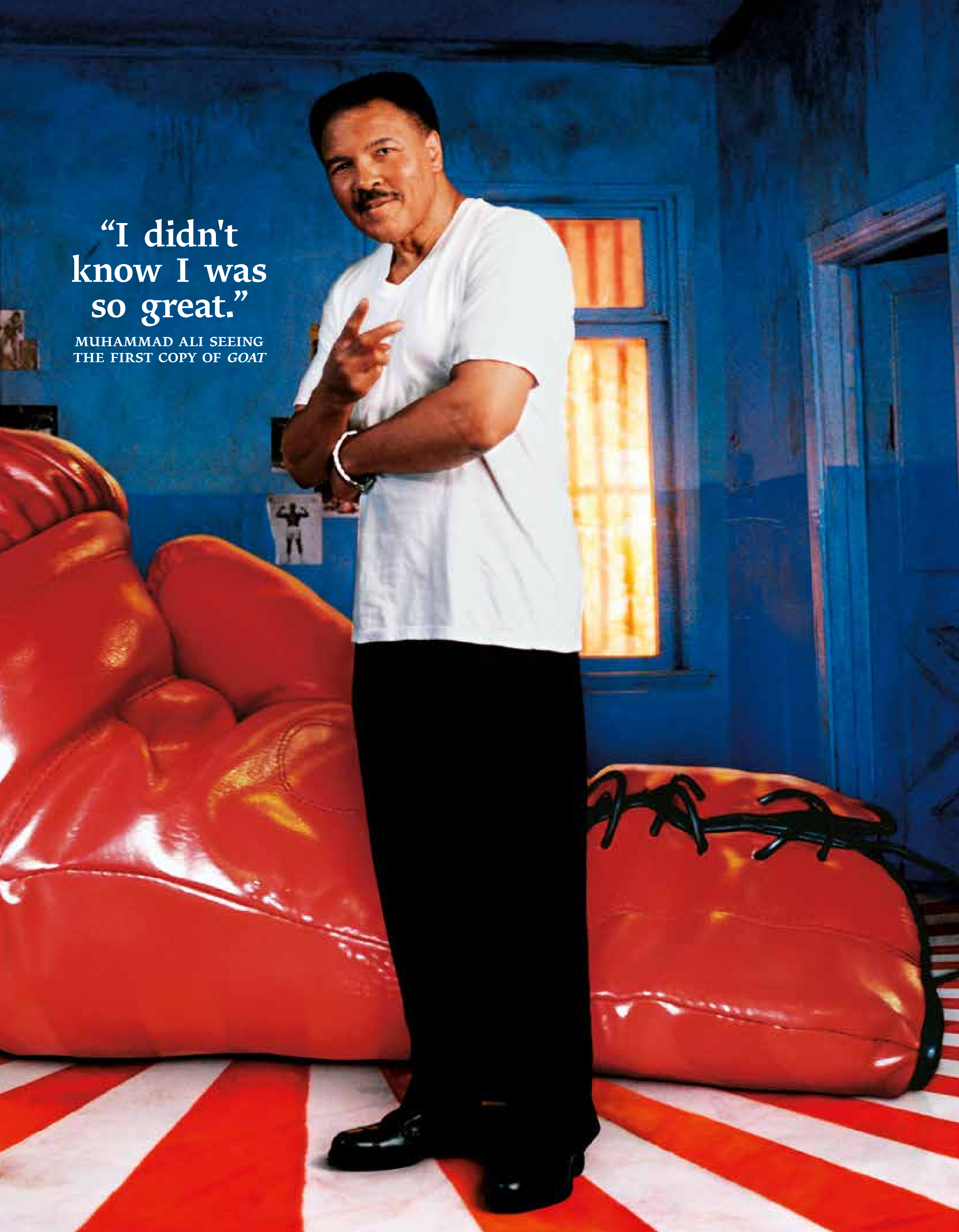
The Collector's Edition of GOAT—
GREATEST OF ALL TIME,

an epic tribute to Muhammad Ali.
Each book is signed by Muhammad Ali
and Jeff Koons, and presented
with the photolitho *Radial Champs*
by Jeff Koons.

SUMO

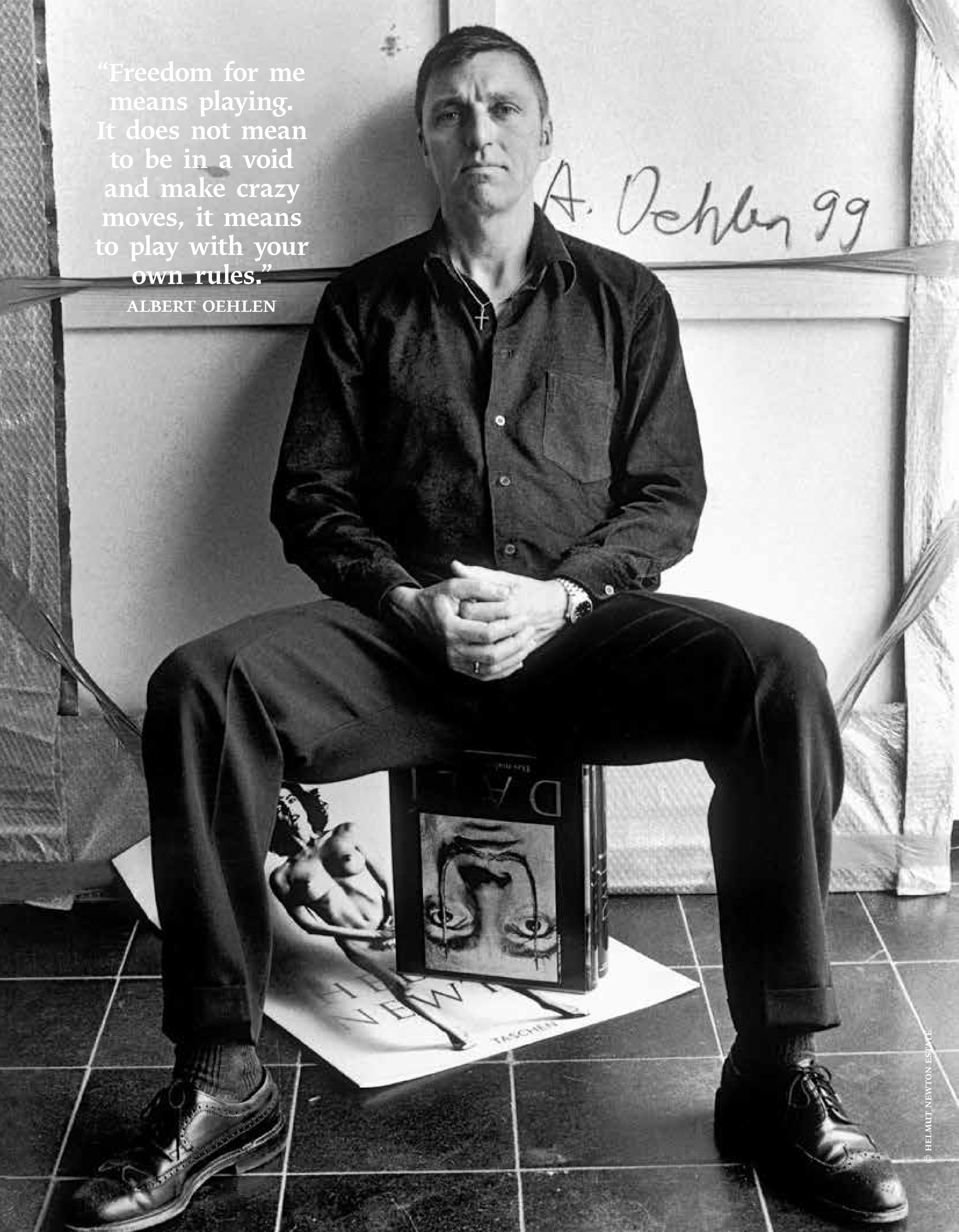
Collector's Edition
Limited edition of 9,000 copies,
each signed by Muhammad Ali
and Jeff Koons
Hardcover in clamshell box
with print, 792 pages
€ 4,000

Champ's Edition
Limited Edition of 1,000 copies, with
four gelatin silver prints and the Jeff
Koons sculpture *Radial Champs*
€ 12,500



“I didn't know I was so great.”

MUHAMMAD ALI SEEING THE FIRST COPY OF *GOAT*



“Freedom for me means playing. It does not mean to be in a void and make crazy moves, it means to play with your own rules.”
ALBERT OEHLEN



FEW LEFT

Screenprint *Untitled*, 2018
Edition of 100. Four-color screenprint
on Zerkall mold-made paper, 47.2 x 36.2 in.
Signed by Albert Oehlen, € 5,000



“Piano remains a master of mechanics and lightness.”

l'express

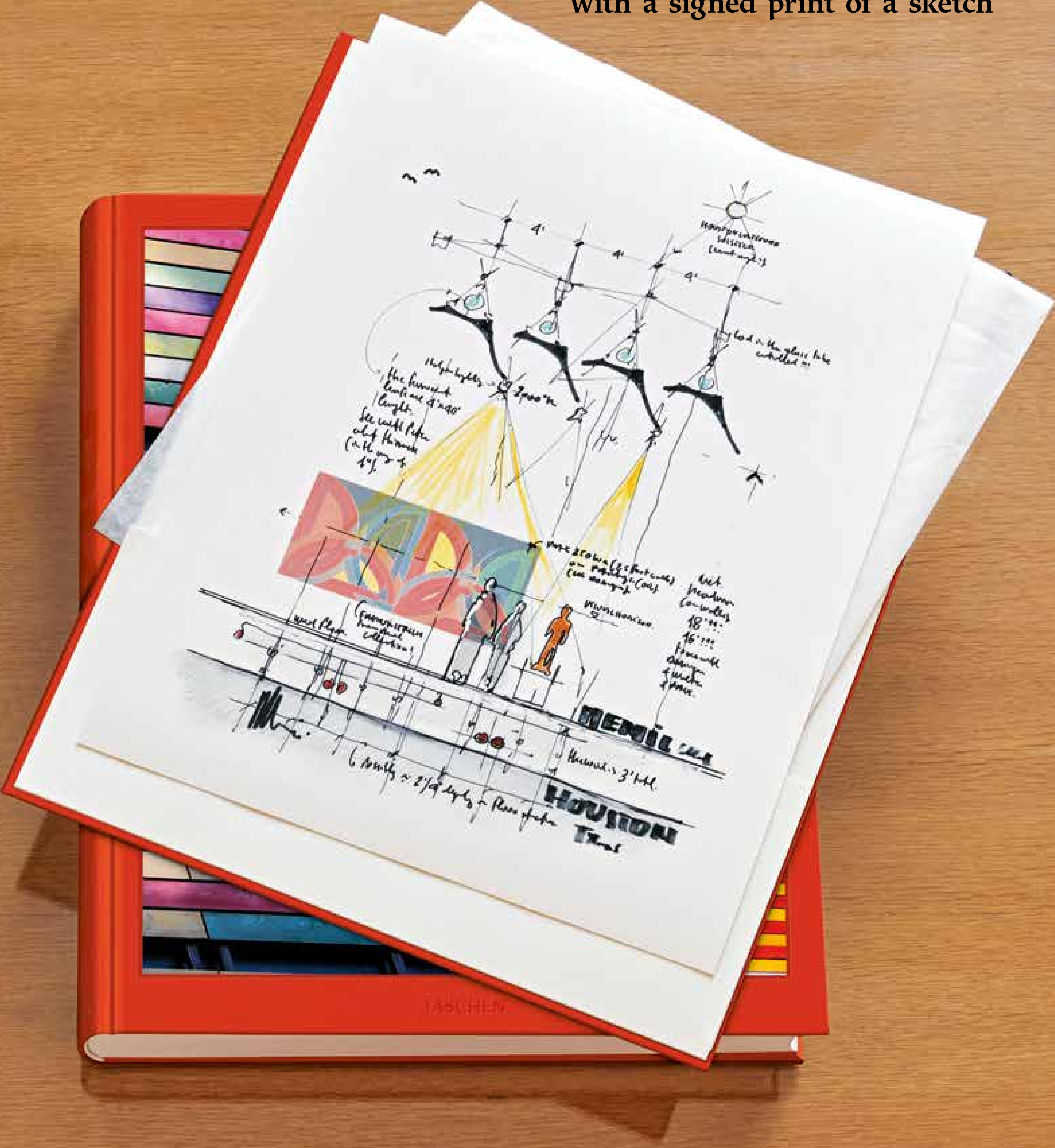
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Piano. Complete Works 1966–Today
Art Edition No. 1–200
‘Menil Collection Foundation, Houston’
Philip Jodidio
Hardcover in wooden crate, with a print of a sketch of the Menil Collection Foundation in Houston, Texas, signed by **Renzo Piano**
Hardcover with fold-out, 712 pages, €1,000

FEW LEFT

Piano, Virtuoso

The Italian master's complete oeuvre with a signed print of a sketch





IL FASCINO FERRARI

A monument to Italy's driving force

A production unparalleled in scale, this massive tome offers unrestricted access to hundreds of photographs from the Ferrari Archives and from private collectors, to reveal the full story behind Ferrari's protagonists, victories, past, and future. Edited by journalist Pino Allievi and enclosed in an aluminum display case designed by Marc Newson, this unique work features a complete appendix gathering all of Ferrari's victories since 1947.



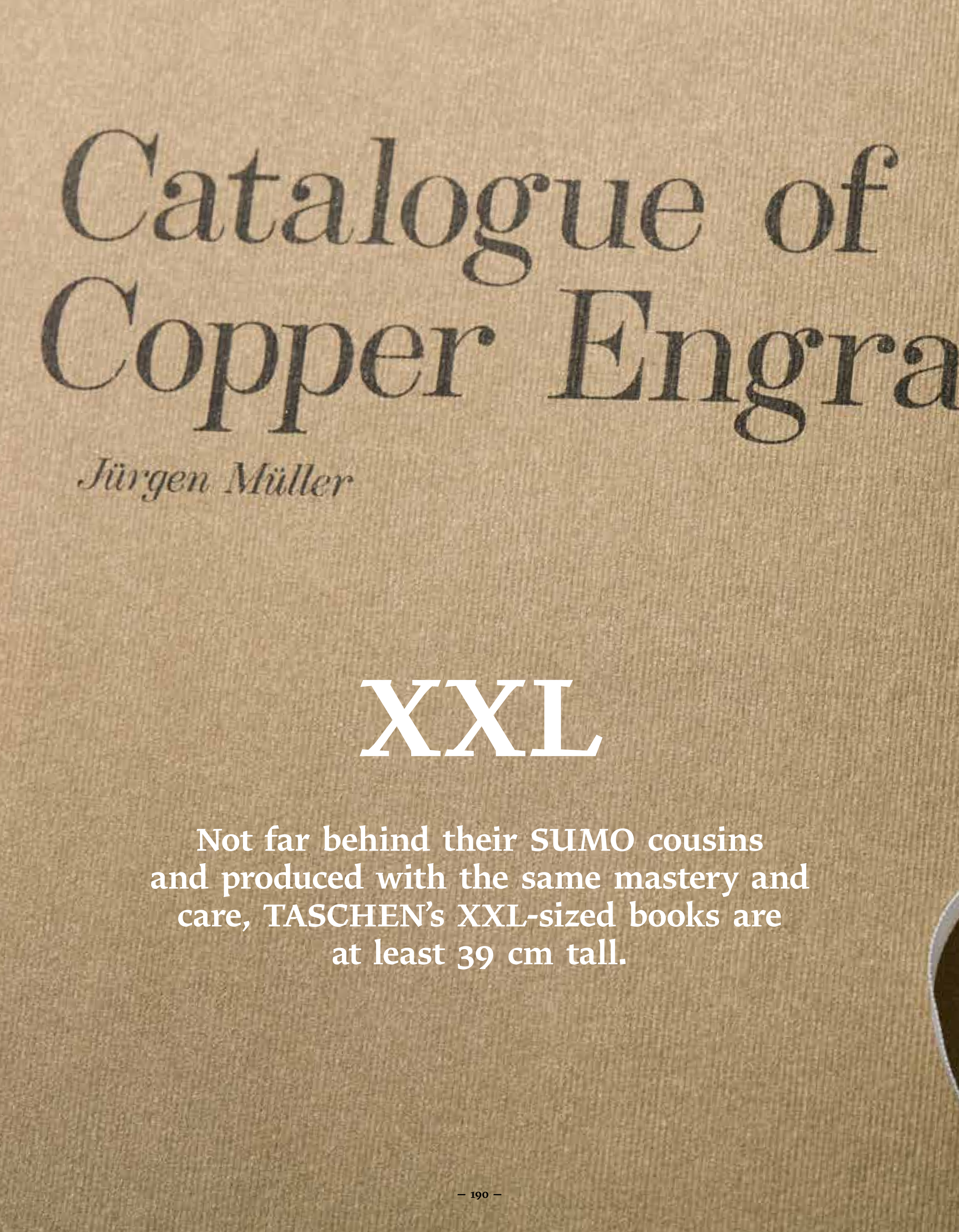
"Superlatives lose their luster,
their power, and their meaning in
describing TASCHEN's latest triumph…
A veritable bible of everything
you've ever wanted to know about
the vision of a little boy named
Enzo Anselmo Ferrari."

FORCE ONE

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Ferrari.
Pino Allievi, Marc Newson
Collector's Edition No. 251–1,947
Each signed by **Piero Ferrari**
Leather cover, in an aluminum engine-inspired case designed by **Marc Newson**
514 pages, €5,000

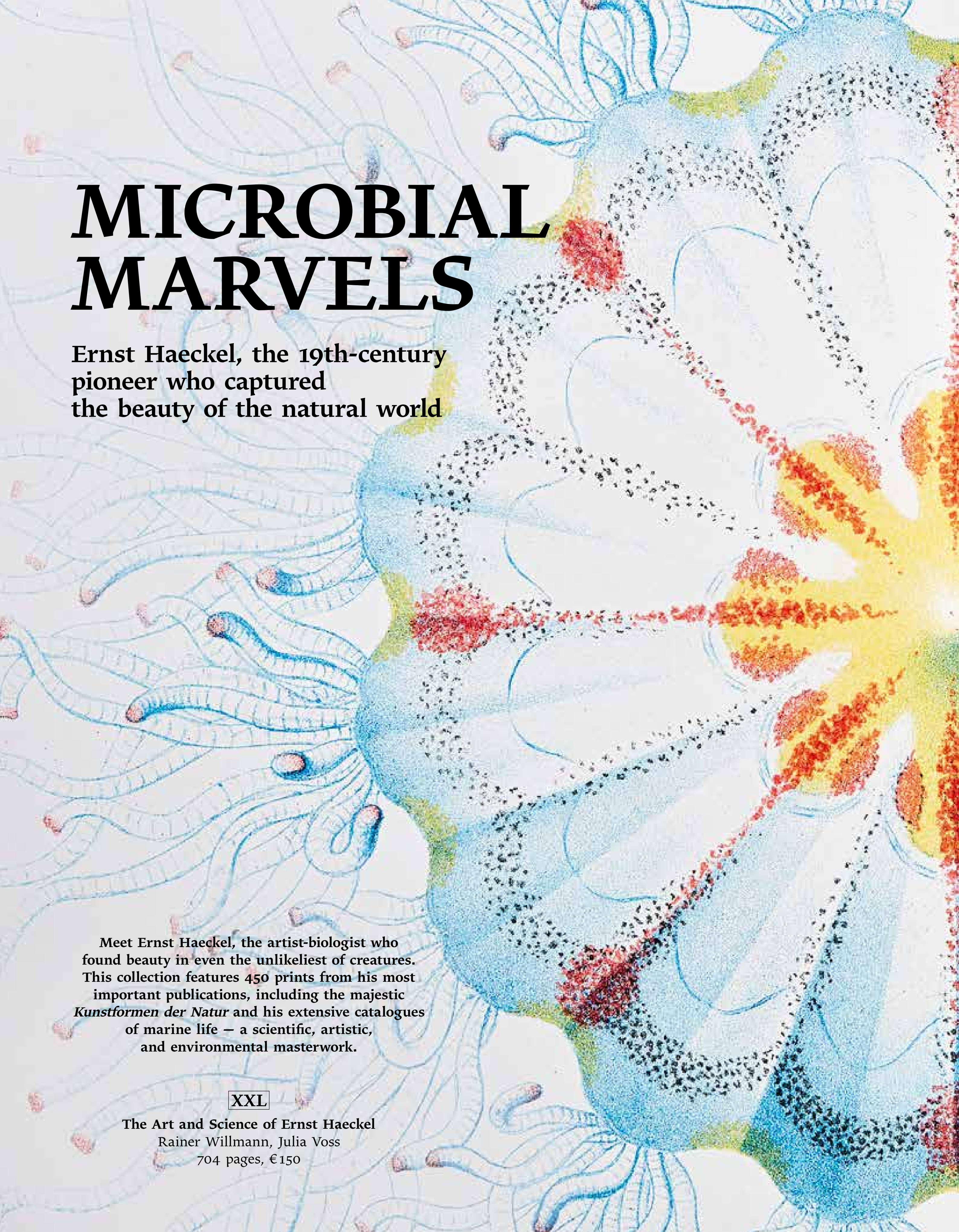
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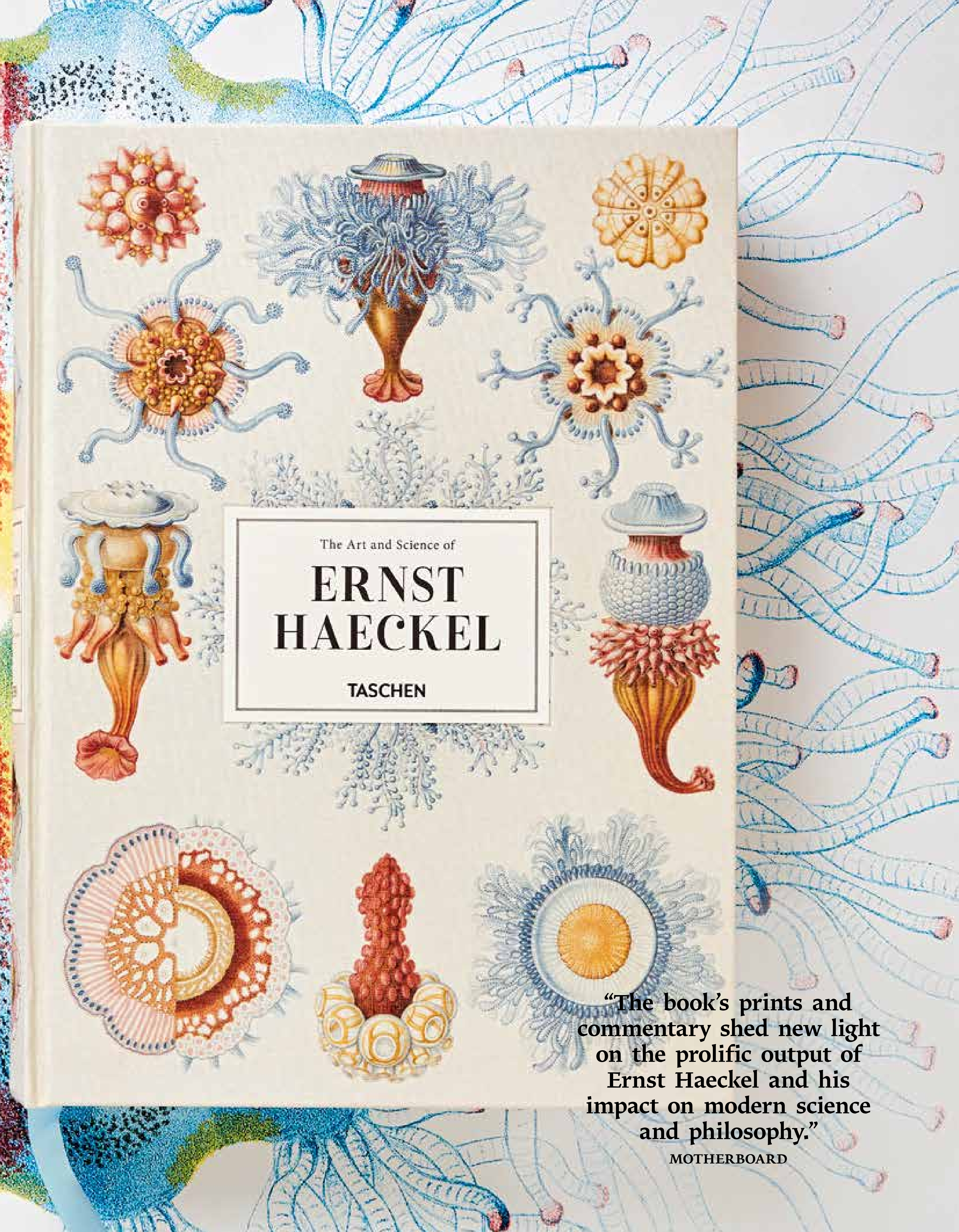
MICROBIAL MARVELS

Ernst Haeckel, the 19th-century pioneer who captured the beauty of the natural world

Meet Ernst Haeckel, the artist-biologist who found beauty in even the unlikeliest of creatures. This collection features 450 prints from his most important publications, including the majestic *Kunstformen der Natur* and his extensive catalogues of marine life — a scientific, artistic, and environmental masterwork.

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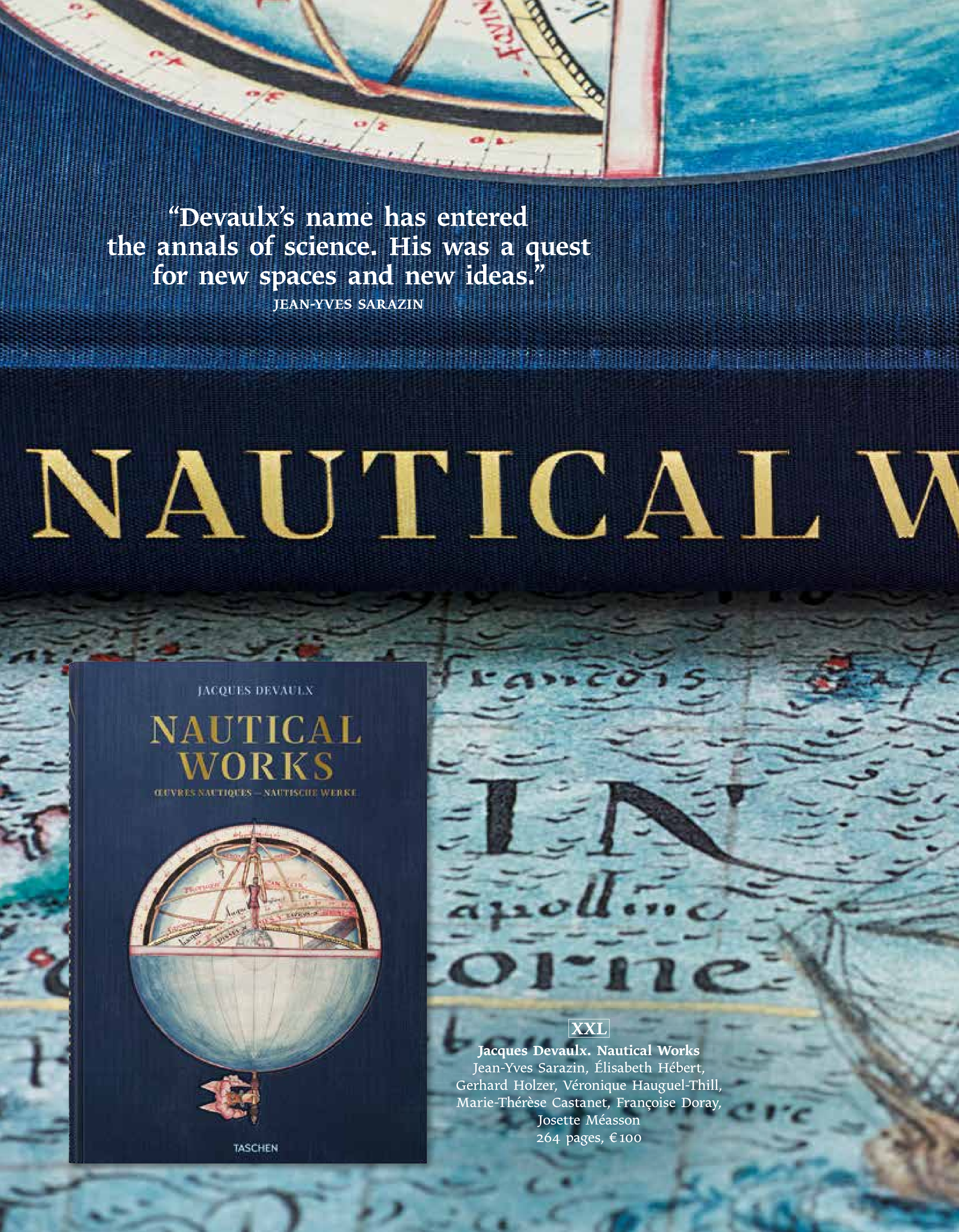
The Art and Science of Ernst Haeckel
Rainer Willmann, Julia Voss
704 pages, €150



“The book’s prints and commentary shed new light on the prolific output of Ernst Haeckel and his impact on modern science and philosophy.”

MOTHERBOARD

“Devaulx’s name has entered the annals of science. His was a quest for new spaces and new ideas.”
JEAN-YVES SARAZIN

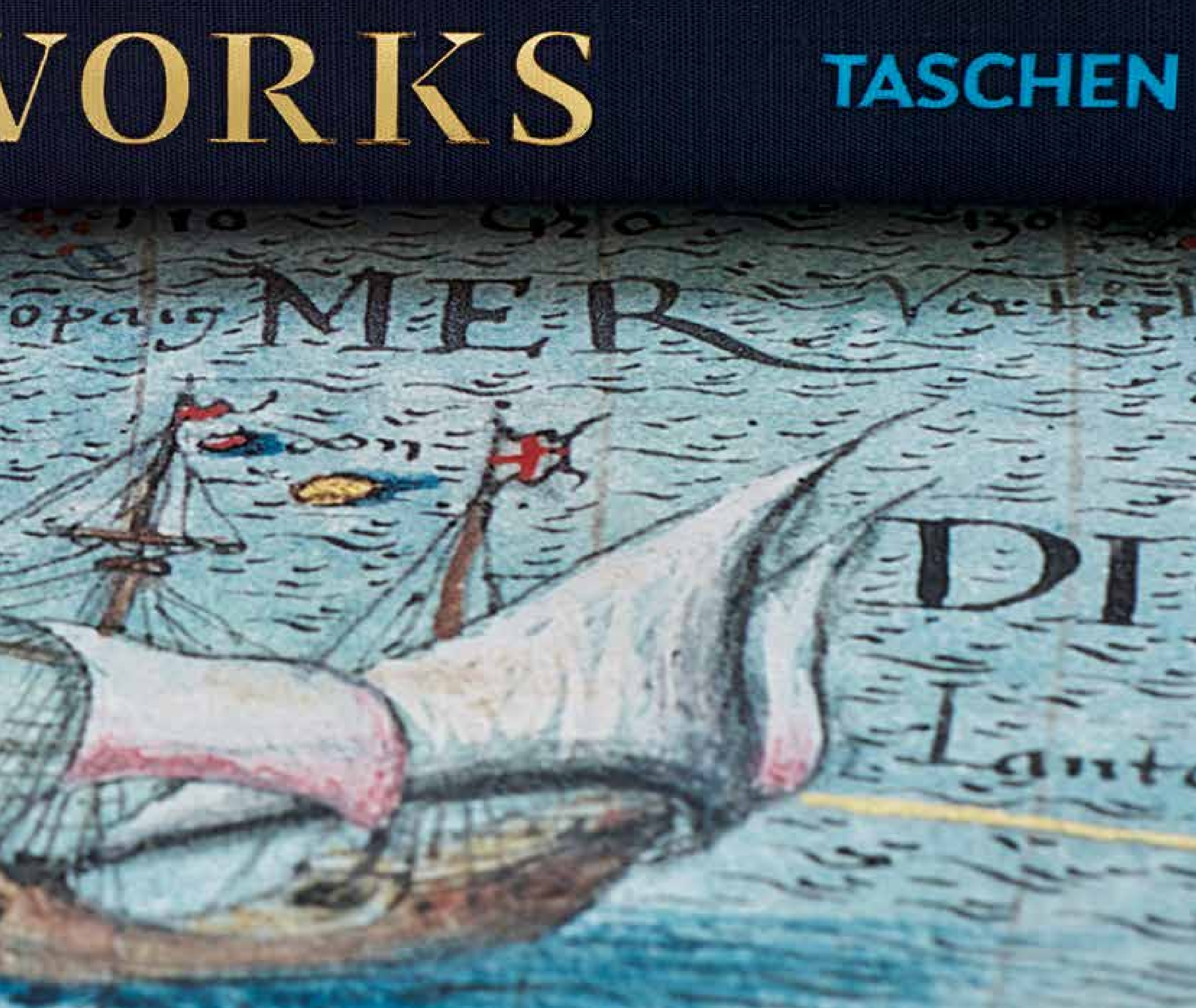


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Jacques Devaulx. Nautical Works
Jean-Yves Sarazin, Élisabeth Hébert, Gerhard Holzer, Véronique Hauguel-Thill, Marie-Thérèse Castanet, Françoise Doray, Josette Méasson
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“Countless travel books have charted the ‘golden age’ of travel, but none are quite as epic as this hefty new tome.”

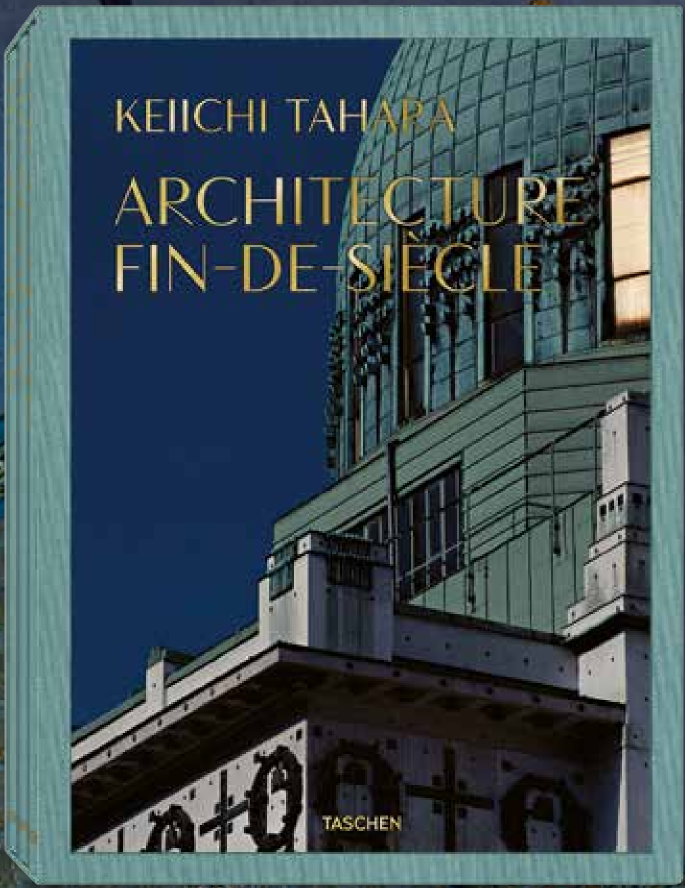
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The Grand Tour.
The Golden Age of Travel
Marc Walter, Sabine Arqué
616 pages, € 150


MARC WALTER & SABINE ARQUÉ
THE
GRAND TOUR
THE GOLDEN AGE
OF TRAVEL
DAS GOLDENE
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“These books are an ode to beauty.”
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Àrmin Hegedüs,
Artur Sebestyén & Izidor Sterk
Gellért Therapeutic Bath and Hotel:
The men's spa bathroom with
ceramics mosaic, ***Budapest 1911-18***


"Prepare to be transported to heaven on earth."
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THE WORLD'S MOST BEAUTIFUL
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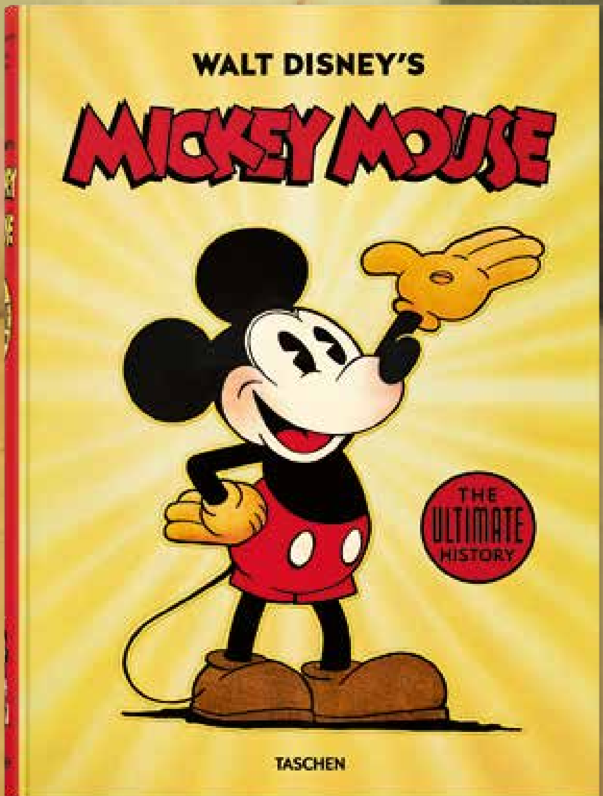
The Mouse Who Changed the World

The complete history of Disney's modern hero



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Walt Disney's Mickey Mouse. The Ultimate History
Daniel Kothenschulte
500 pages, € 150

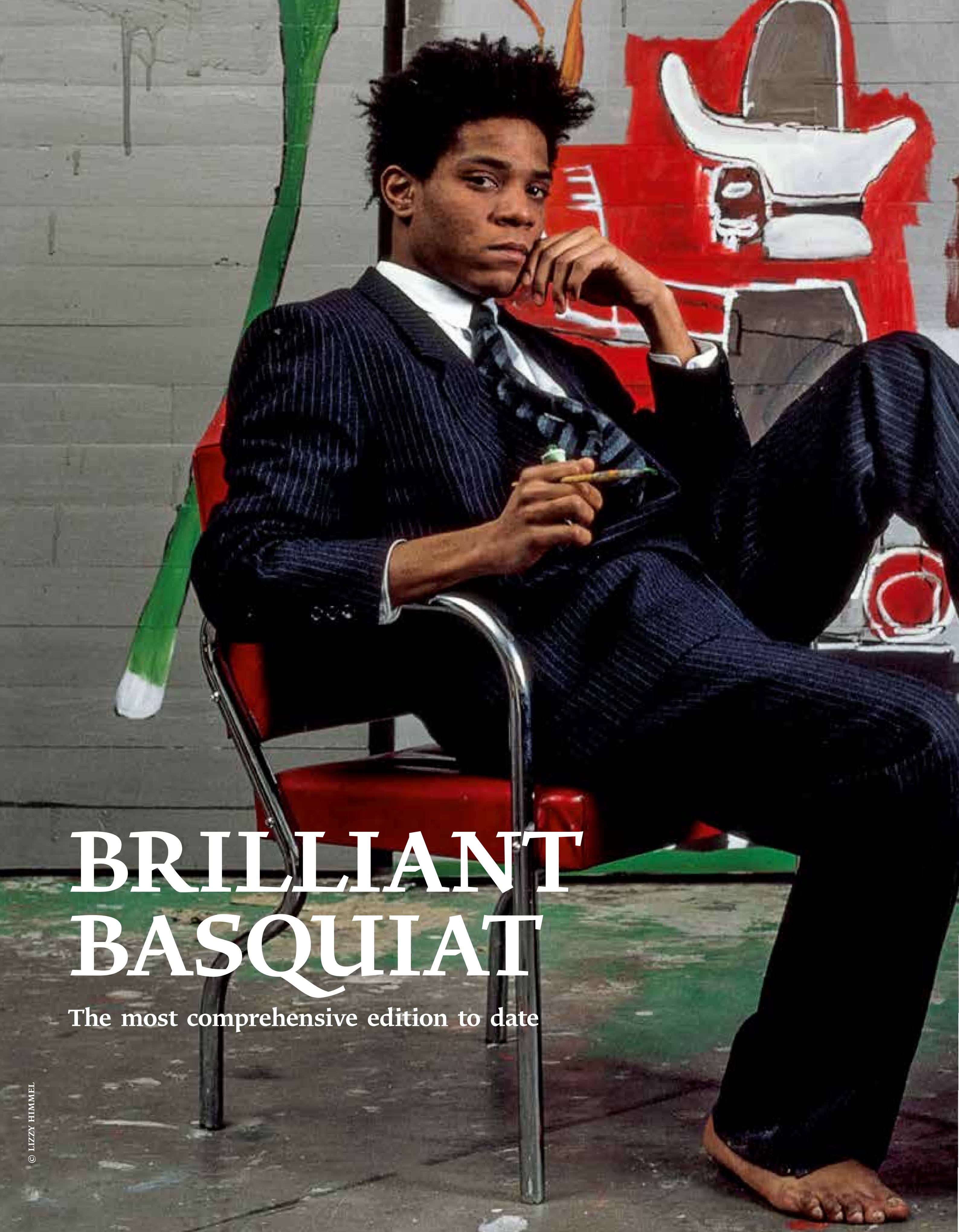




"...lavishly illustrated, bursting with intriguing, seductive visuals... will have Disney fans, scholars, pop-art geeks and other assorted aficionados weeping with joy."

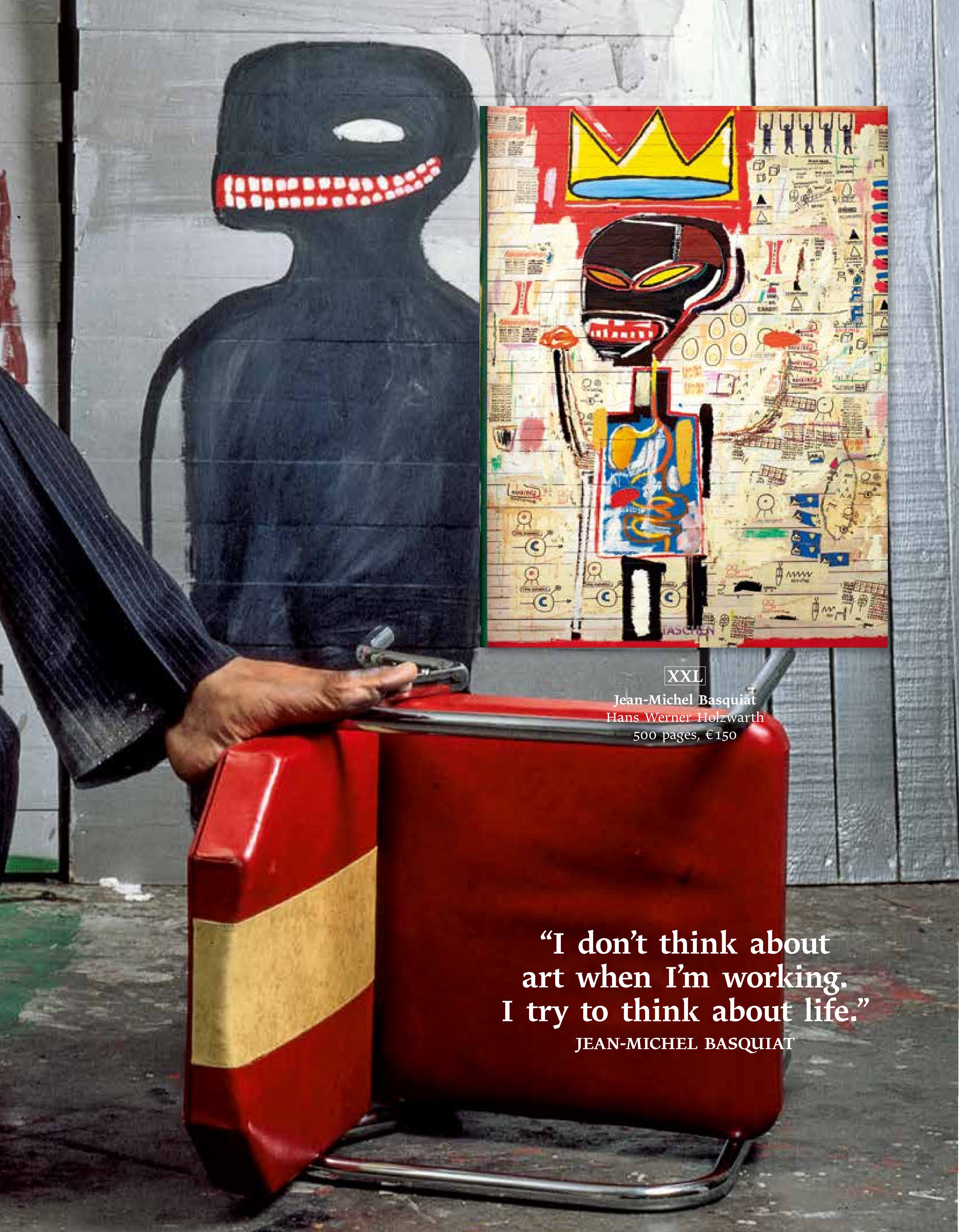
THE WALL STREET JOURNAL.

Mickey, tickling the ivories in this cel setup from the remake of* Orpahns' Benefit *(1941).



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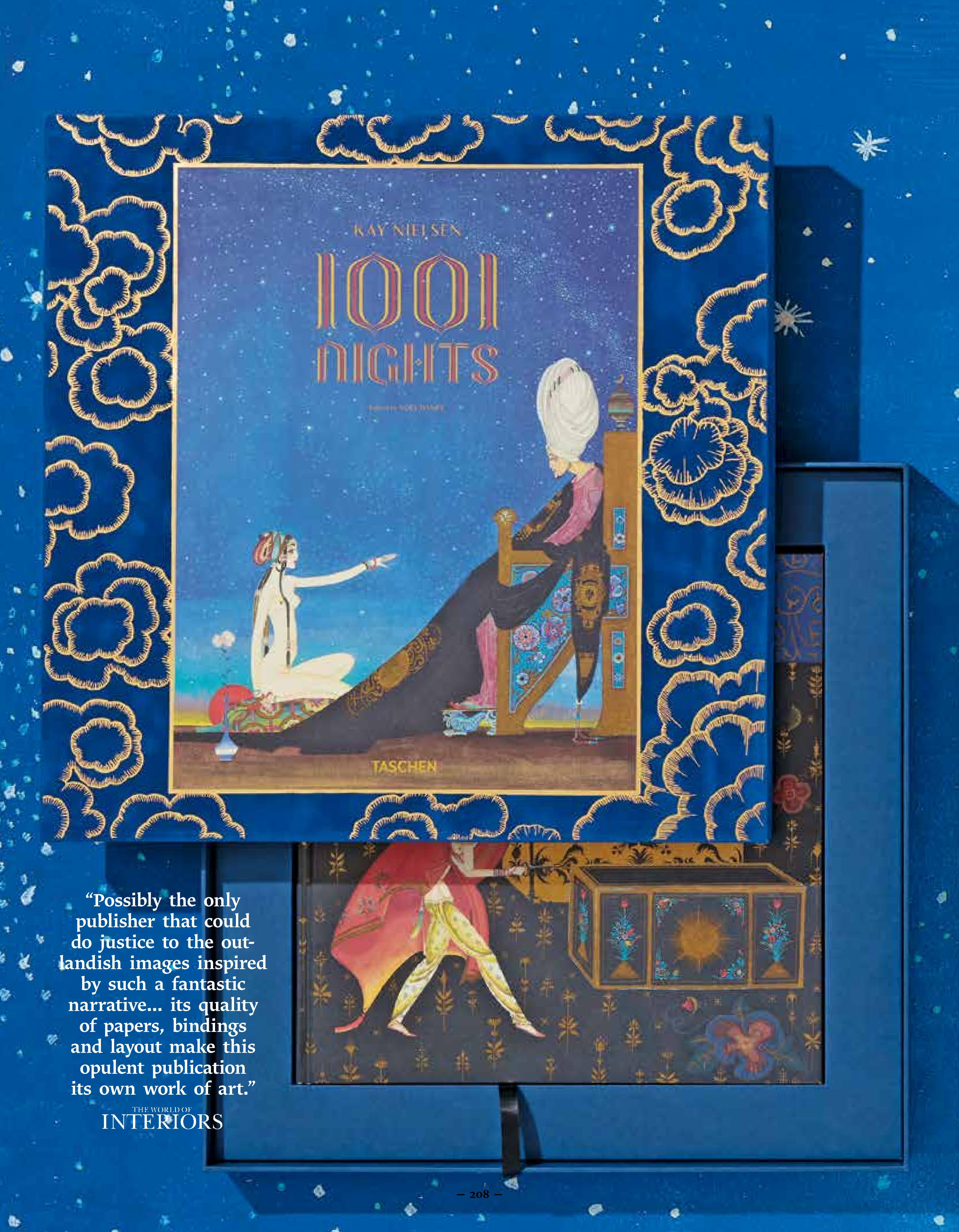

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Jean-Michel Basquiat
Hans Werner Holzwarth
500 pages, € 150
“I don’t think about art when I’m working. I try to think about life.”
JEAN-MICHEL BASQUIAT



XXL

Andy Warhol.
Seven Illustrated Books 1952-1959
Portfolio with
7 smaller volumes inserted,
284 pages, plus 56-page
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Andy Warhol
SEVEN
ILLUSTRATED
BOOKS
1952–1959
TASCHEN
Andy Warhol
SEVEN
ILLUSTRATED
BOOKS
1952–1959
TASCHEN
“A rarely seen chapter of Warhol’s creativity.”
THE WALL STREET JOURNAL.

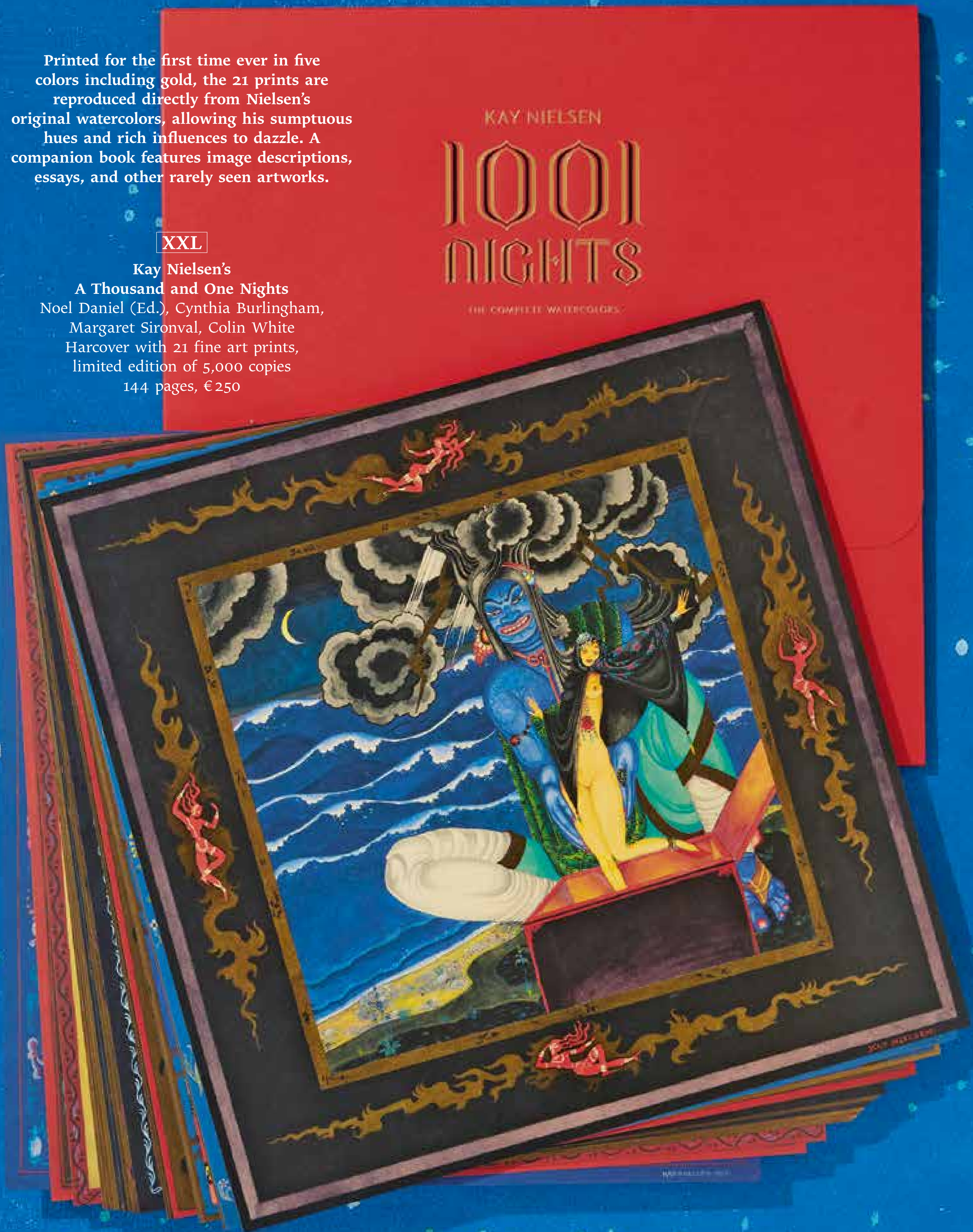


"Possibly the only publisher that could do justice to the outlandish images inspired by such a fantastic narrative… its quality of papers, bindings and layout make this opulent publication its own work of art."
THE WORLD OF INTERIORS

Printed for the first time ever in five colors including gold, the 21 prints are reproduced directly from Nielsen's original watercolors, allowing his sumptuous hues and rich influences to dazzle. A companion book features image descriptions, essays, and other rarely seen artworks.

XXL

Kay Nielsen's
A Thousand and One Nights
Noel Daniel (Ed.), Cynthia Burlingham, Margaret Sironval, Colin White
Harcover with 21 fine art prints, limited edition of 5,000 copies
144 pages, € 250



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€ 150



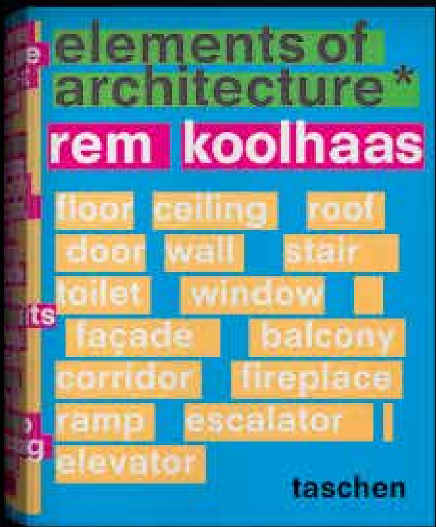
€ 1,000

€ 400

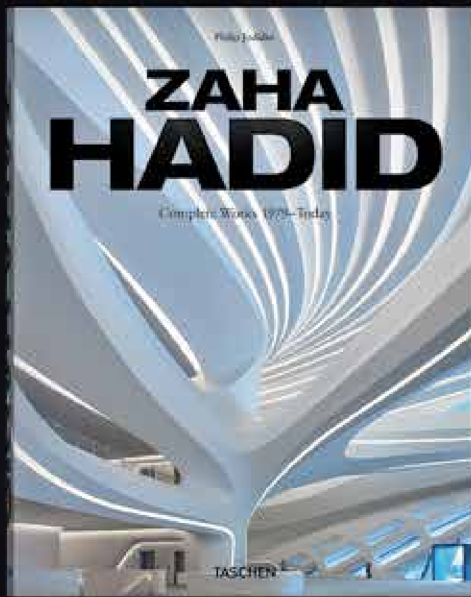


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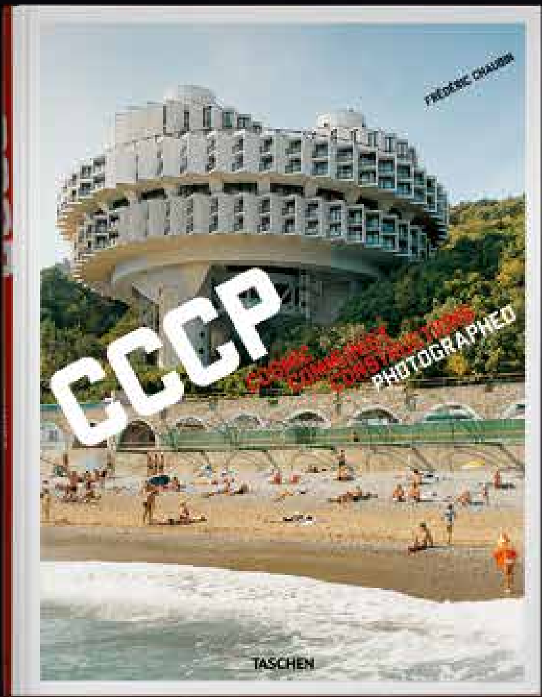
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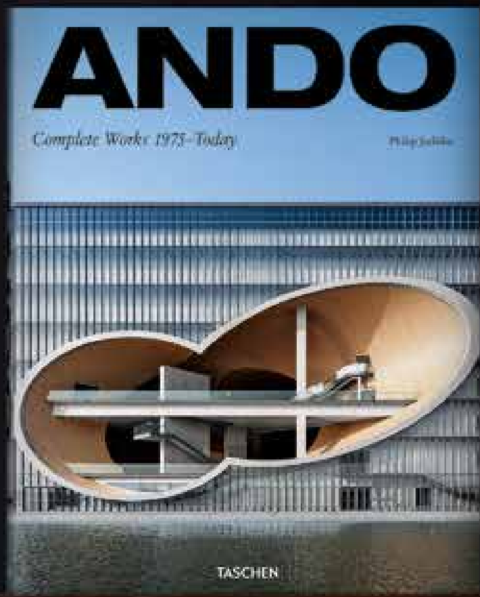
€ 50



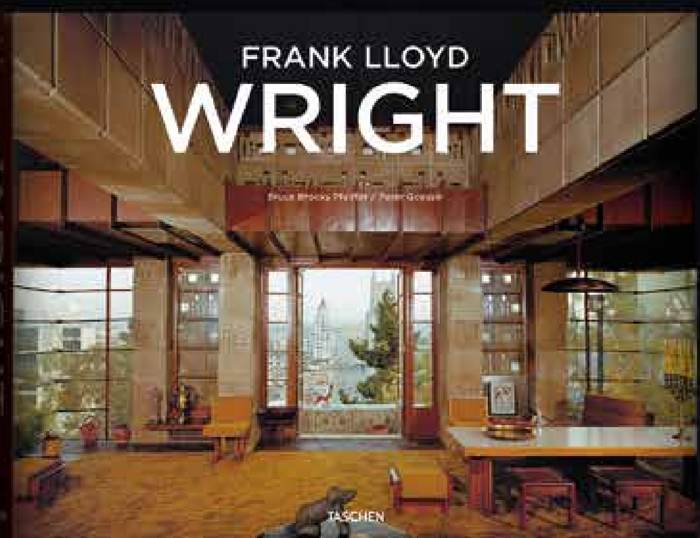
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COSMIC COMMUNIST CONSTRUCTIONS PHOTOGRAPHED
TASCHEN

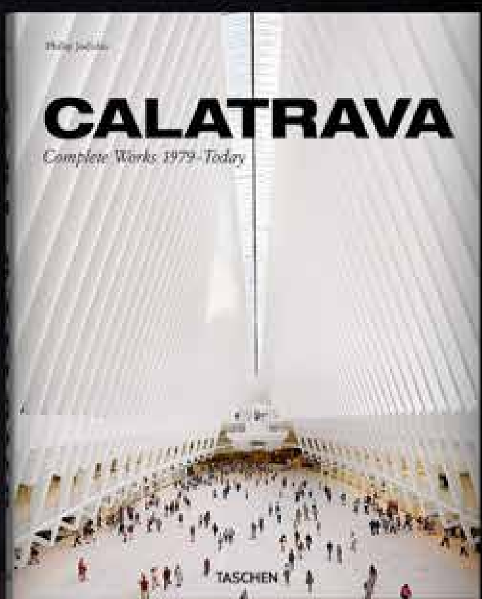
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ANDO
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TASCHEN

€ 50

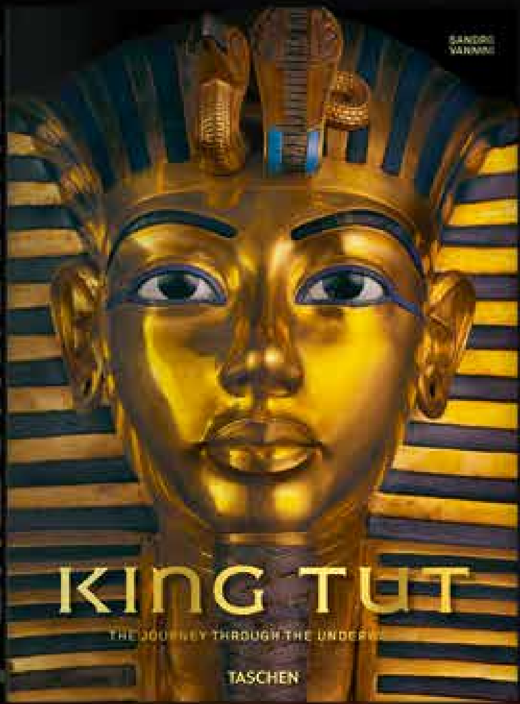

FRANK LLOYD
WRIGHT
TASCHEN

€ 50

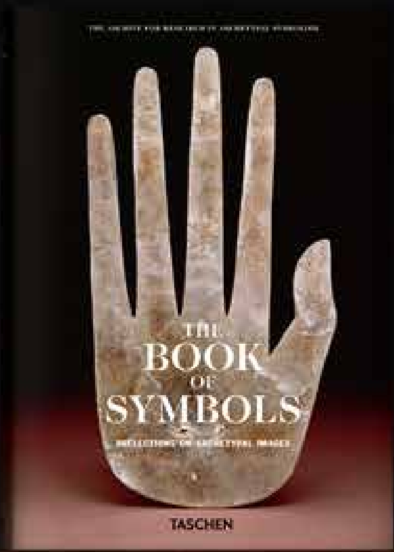

CALATRAVA
Complete Works 1979–Today
TASCHEN

ART

€ 50

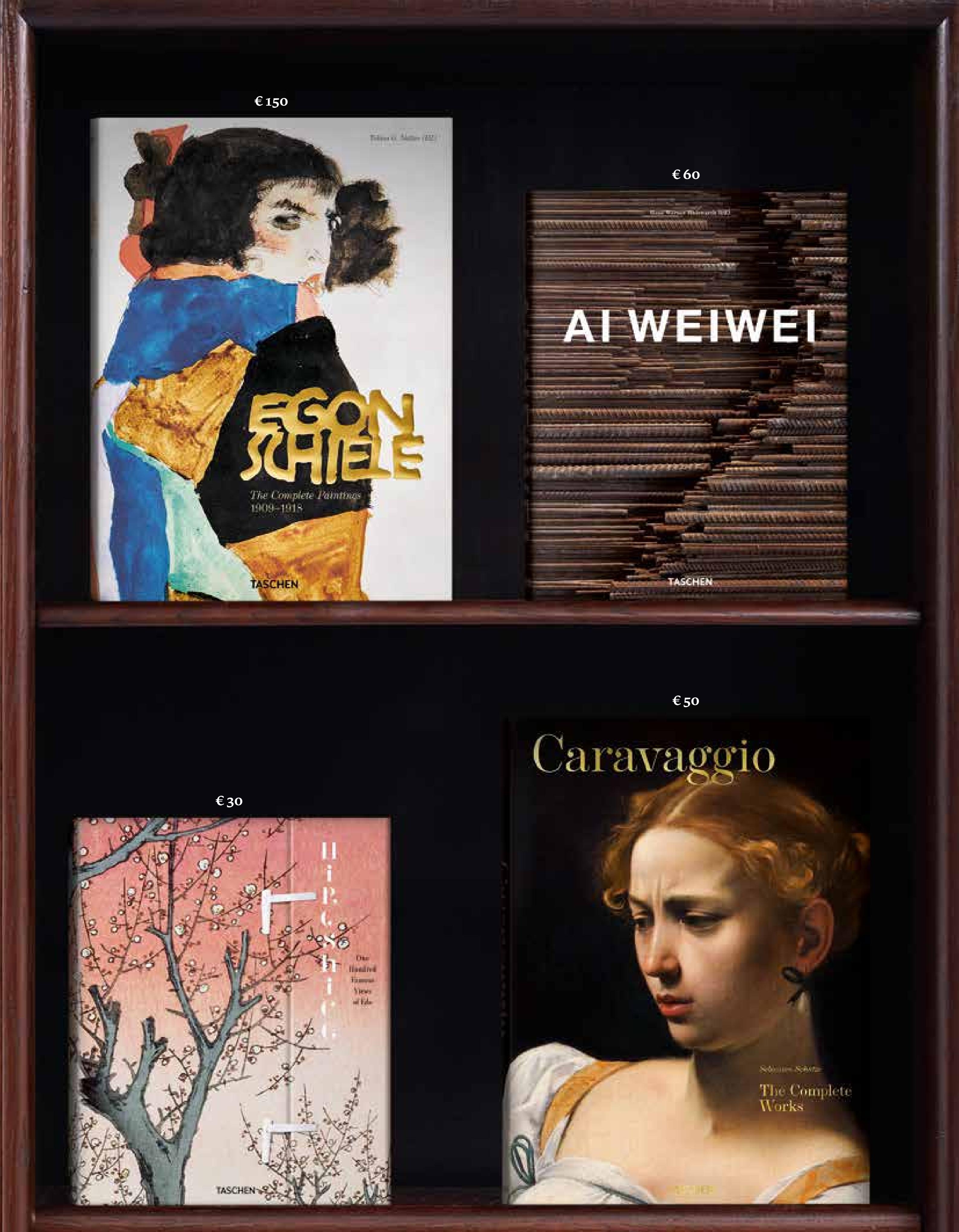

SANDRO VANNINI
KING TUT
TASCHEN

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THE BOOK OF SYMBOLS
TASCHEN

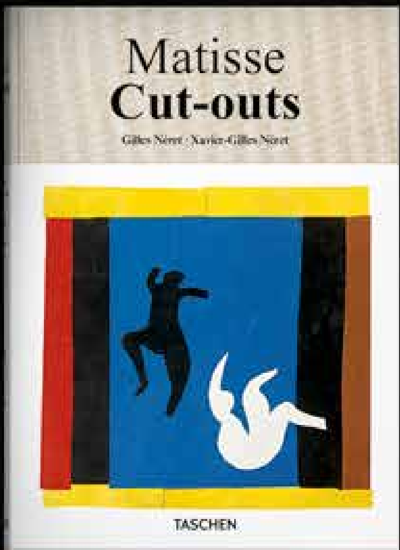
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TASCHEN

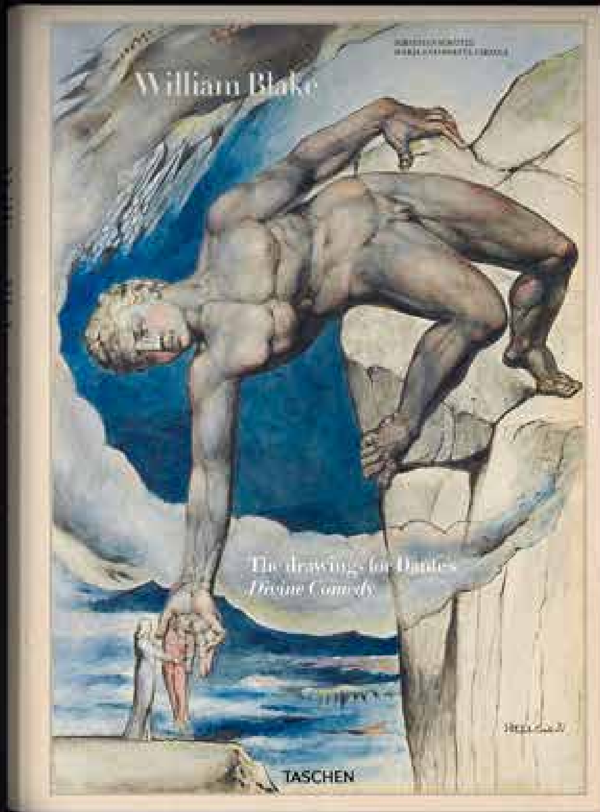

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EGON SCHIELE
The Complete Paintings
1909–1918
TASCHEN
€ 60
AI WEIWEI
TASCHEN
€ 50
Caravaggio
The Complete Works
€ 30
TASCHEN

ART

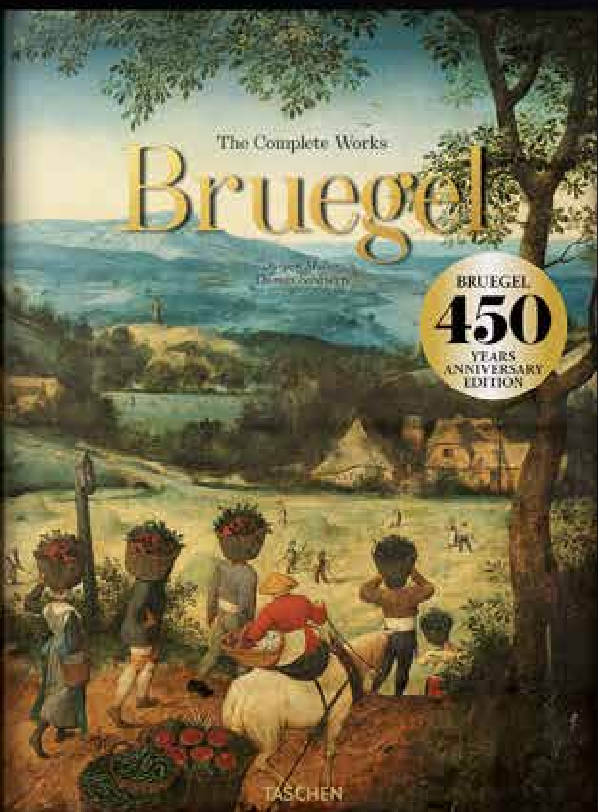
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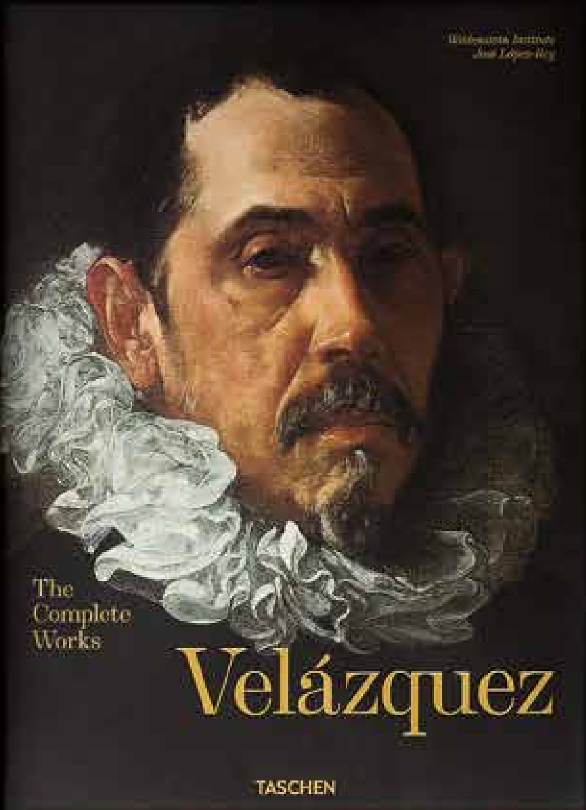
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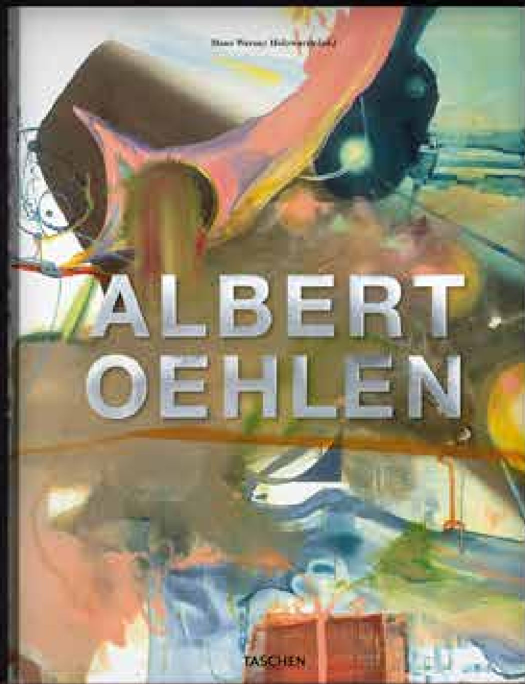
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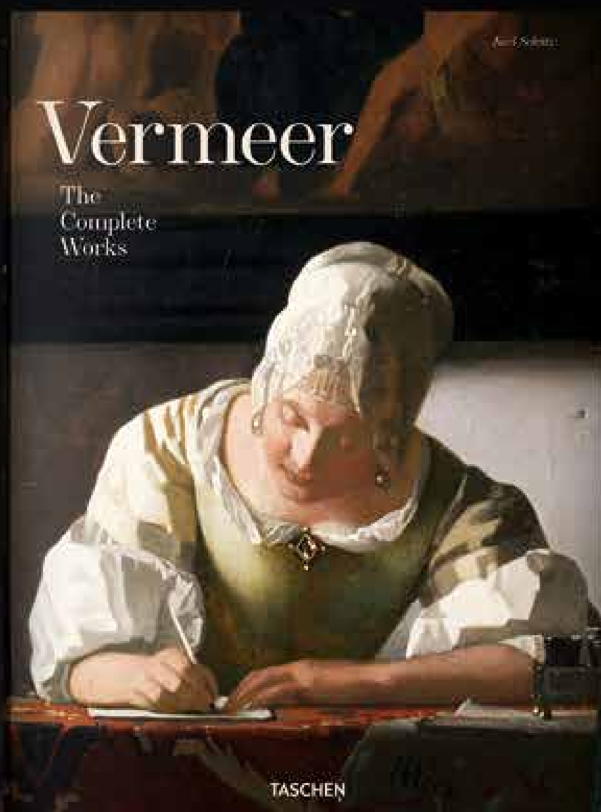
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€ 100

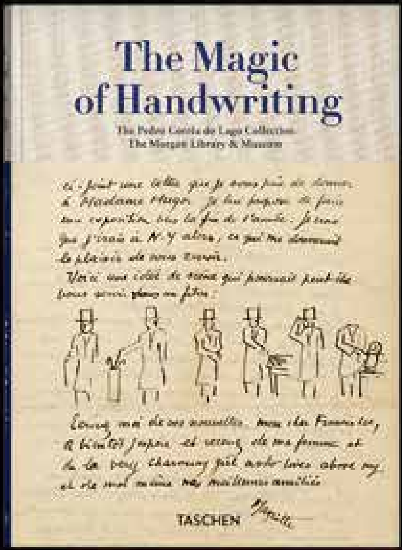


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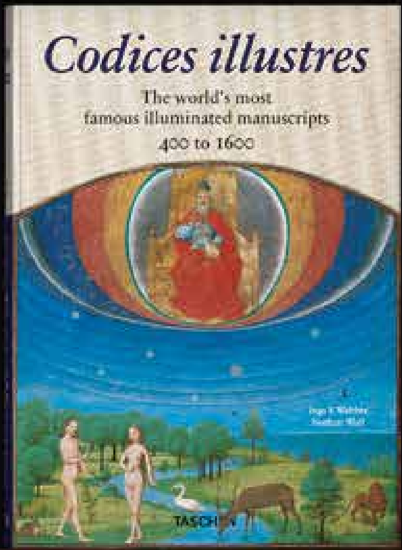


CLASSICS

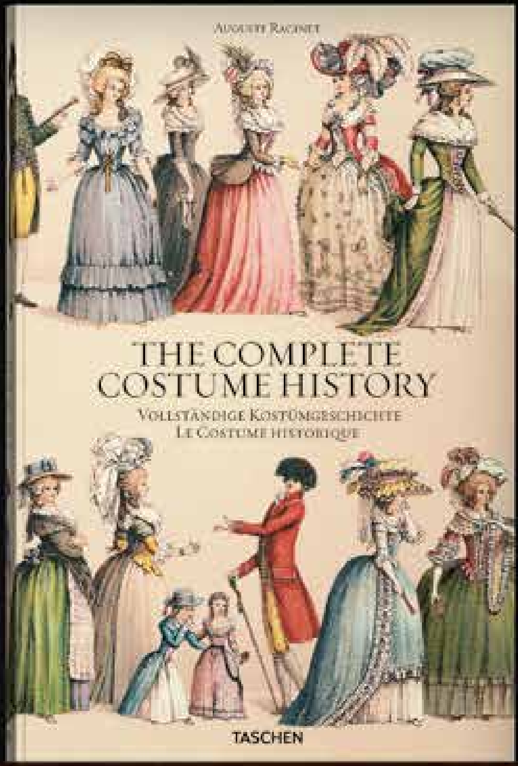
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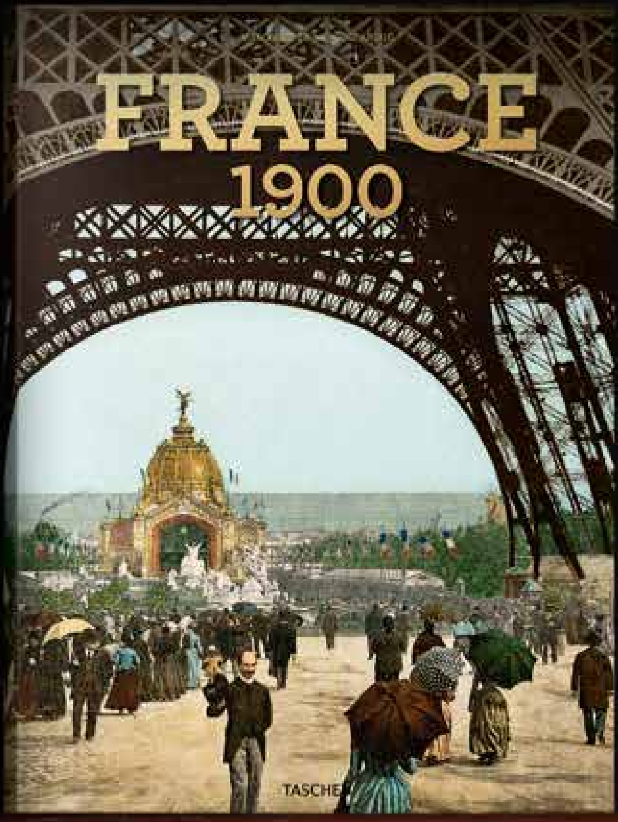
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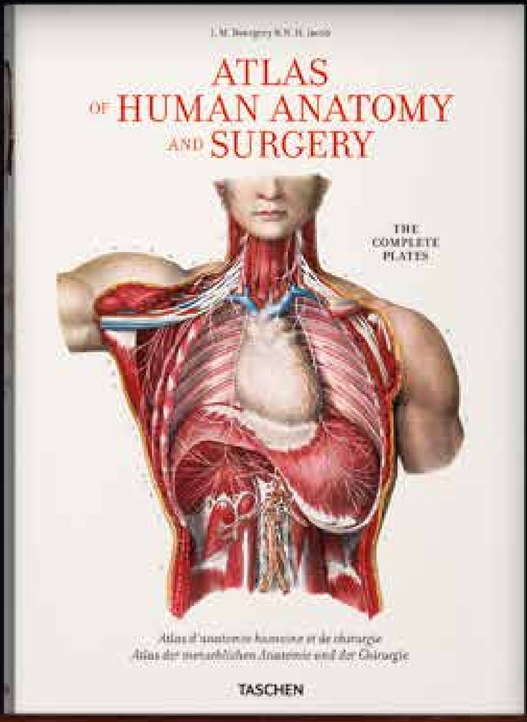
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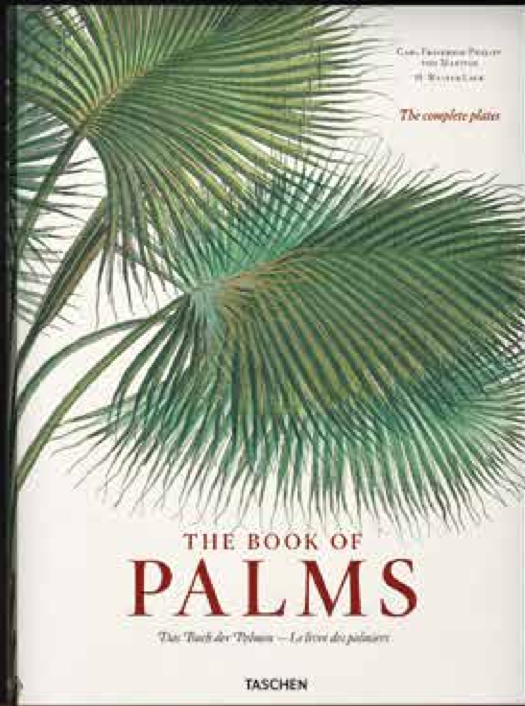
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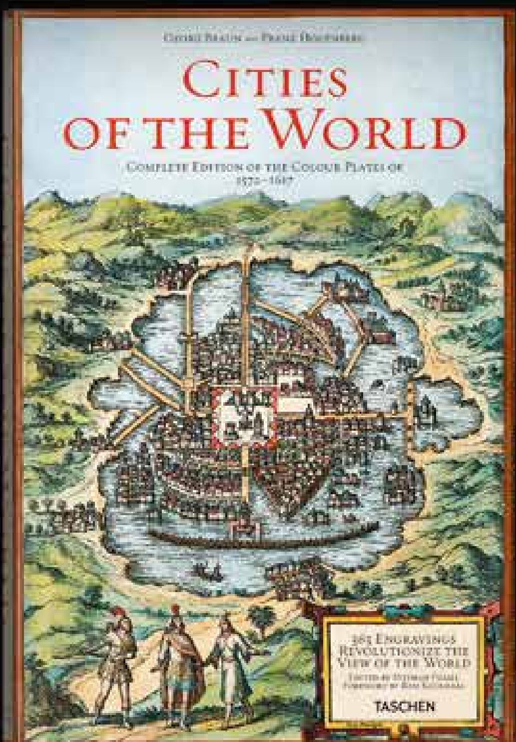
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THE BOOK OF
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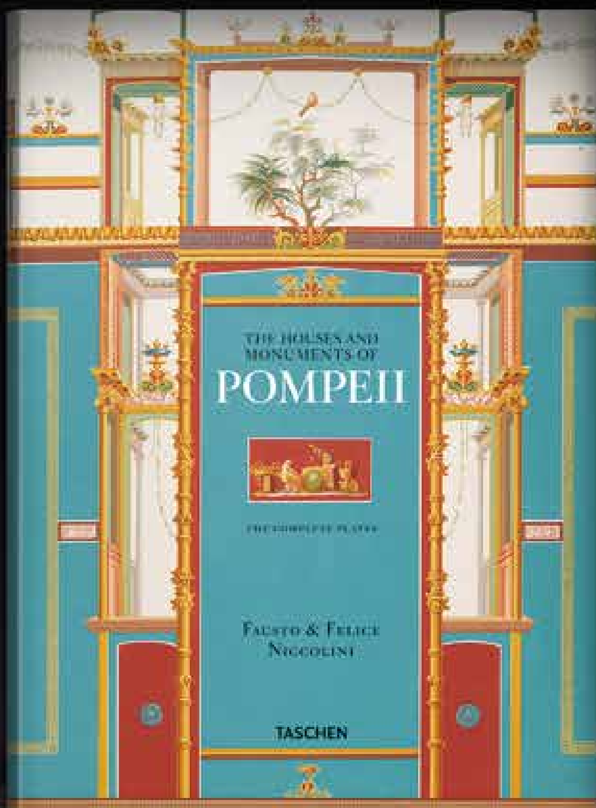
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The complete plates
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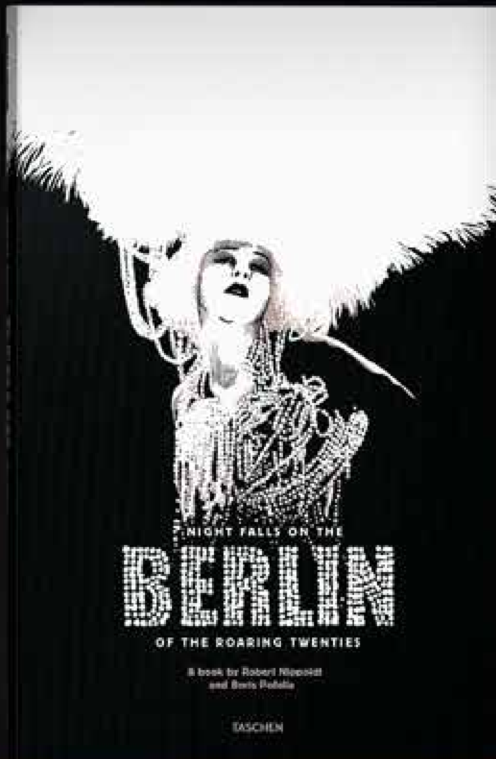

CITIES
OF THE WORLD
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THE HOUSES AND
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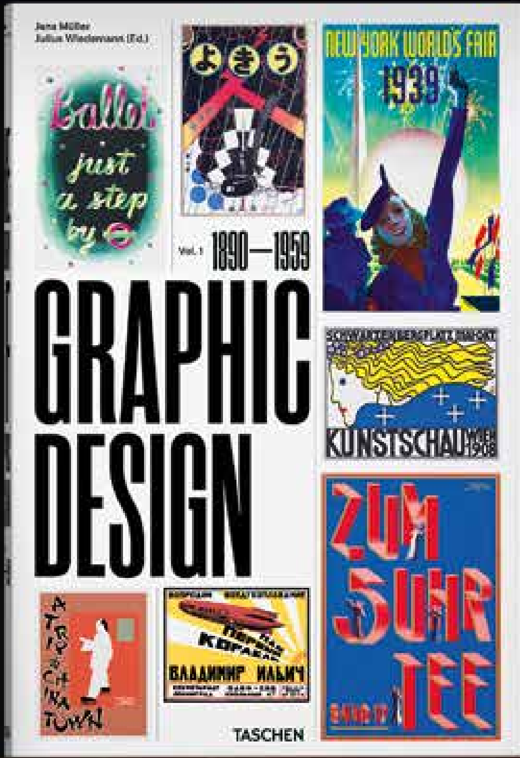
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€ 60



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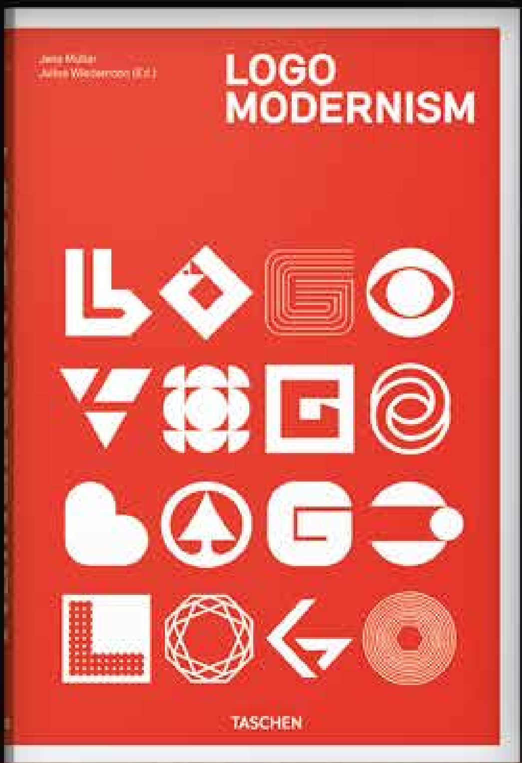
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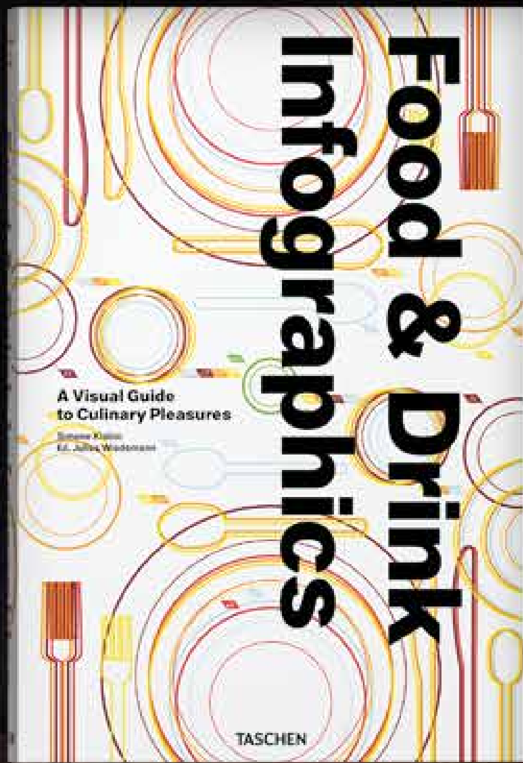
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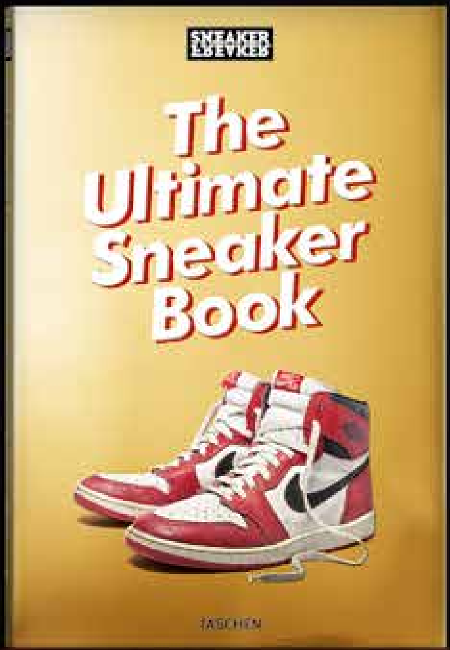
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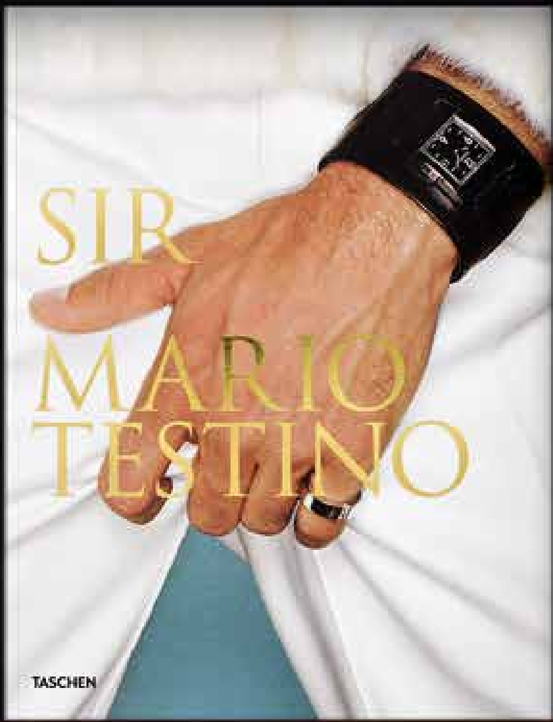
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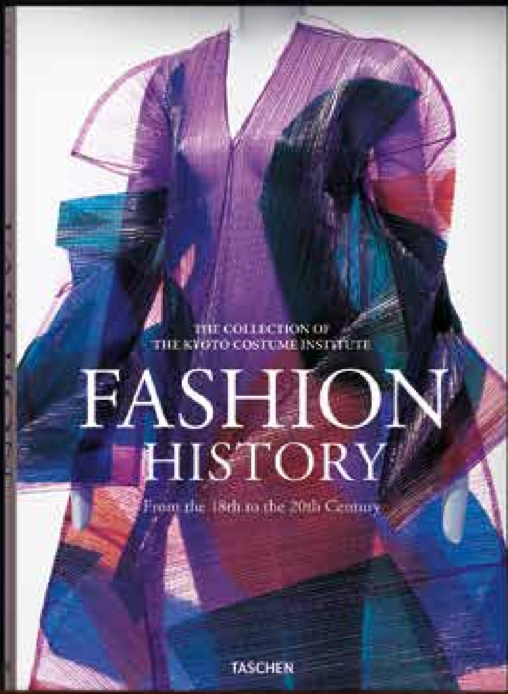
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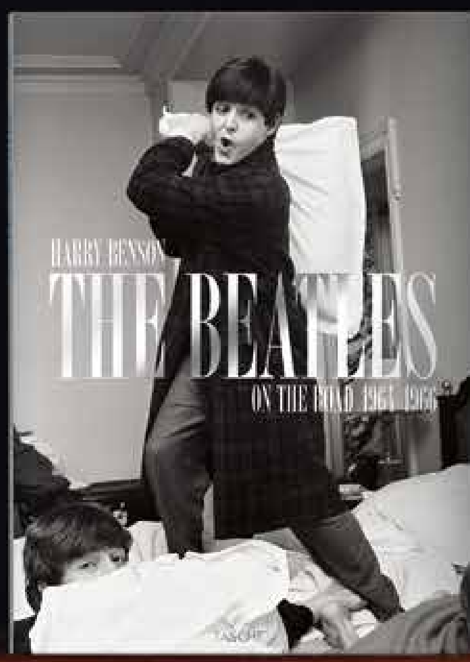
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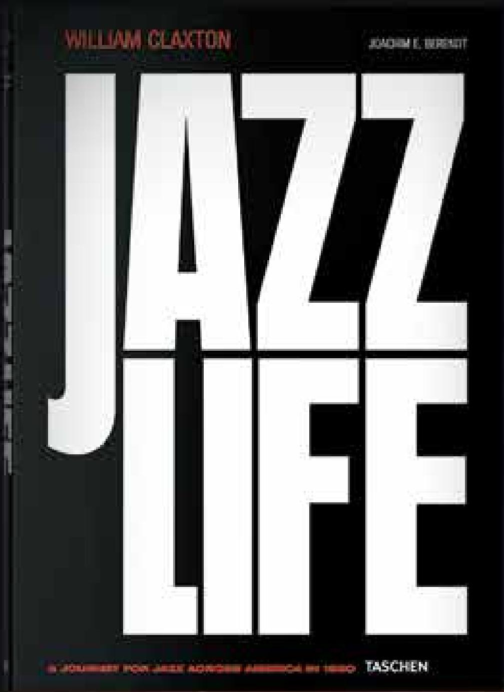
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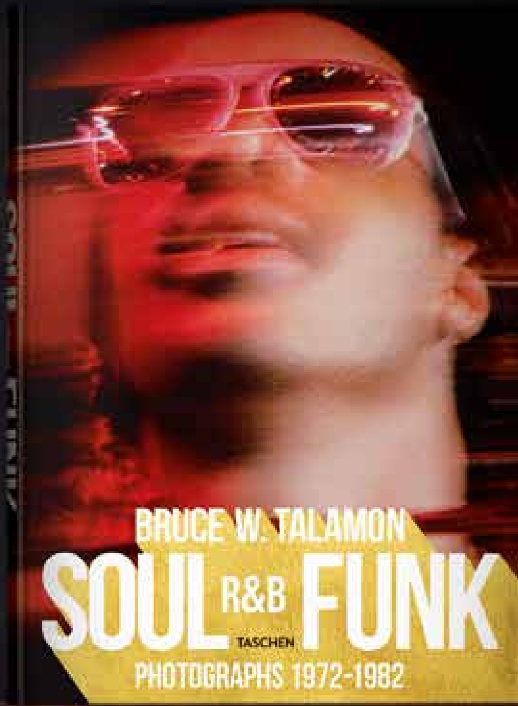
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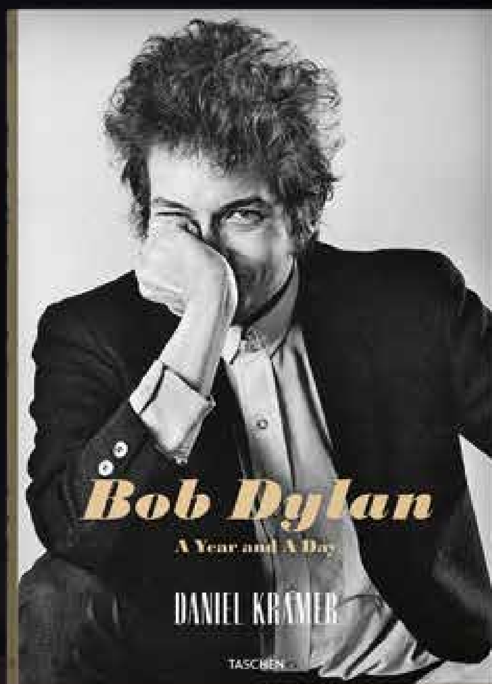
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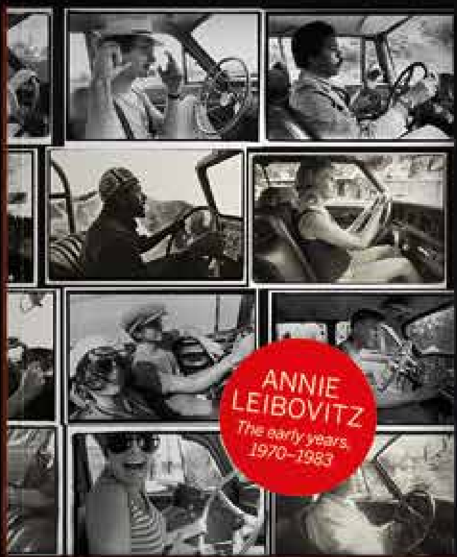


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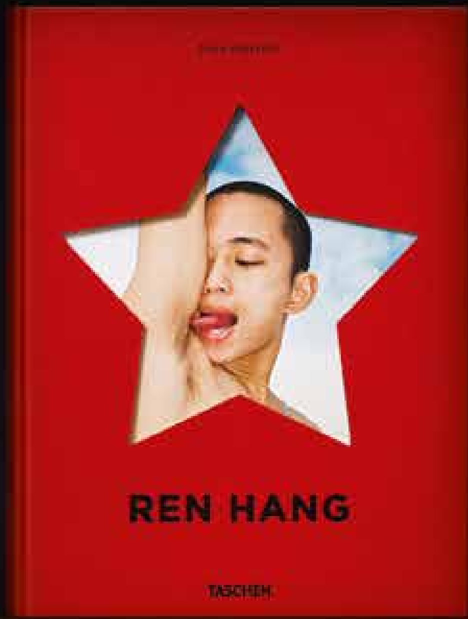


PHOTOGRAPHY

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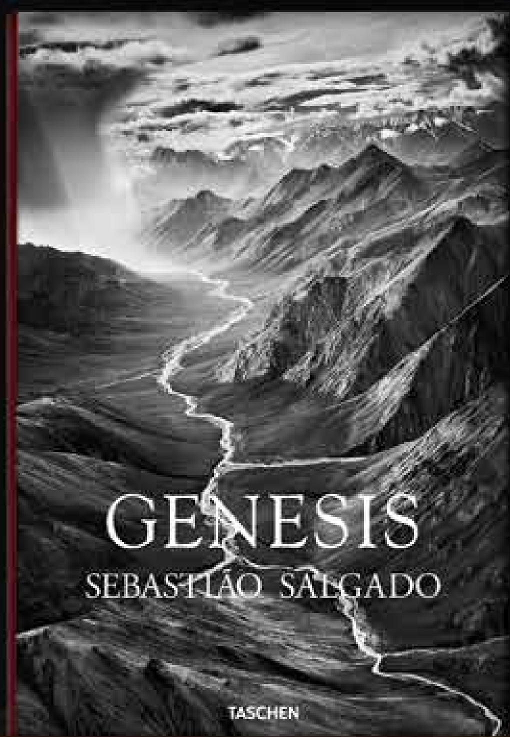
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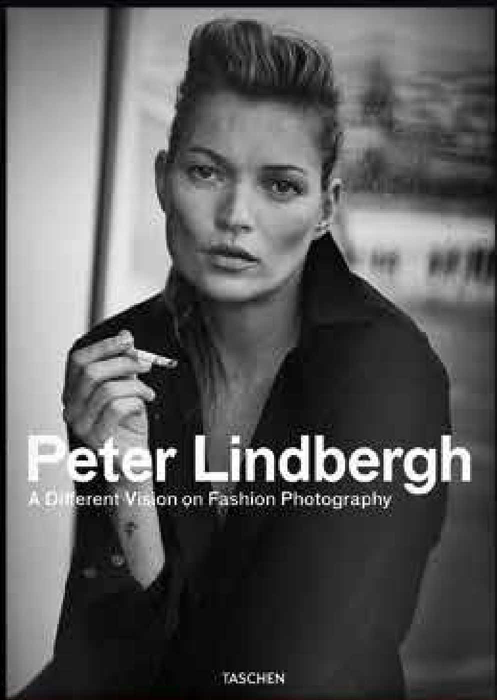
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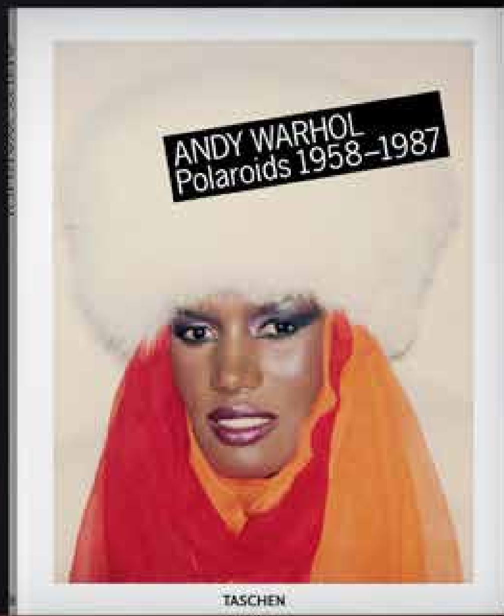
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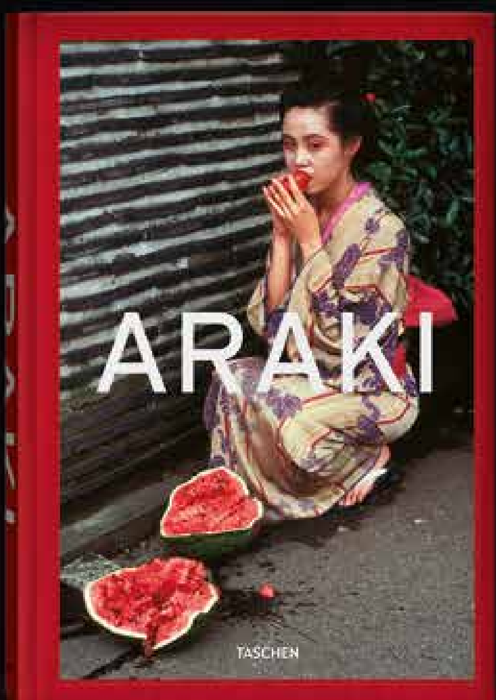
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Peter Lindbergh
A Different Vision on Fashion Photography
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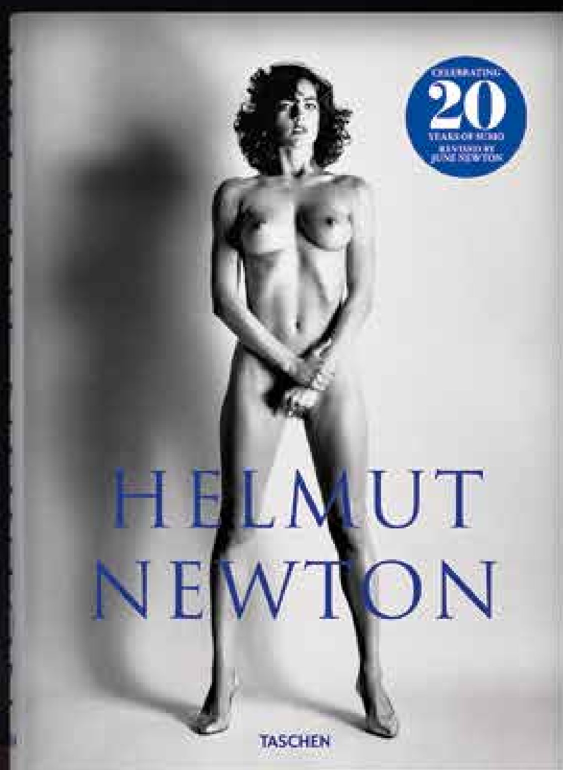
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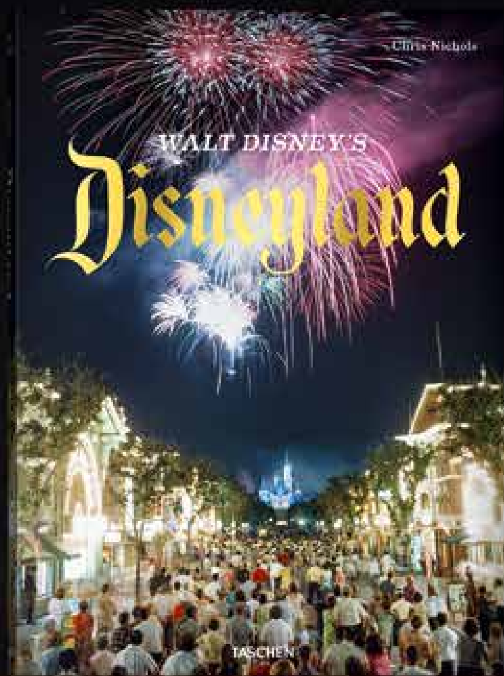

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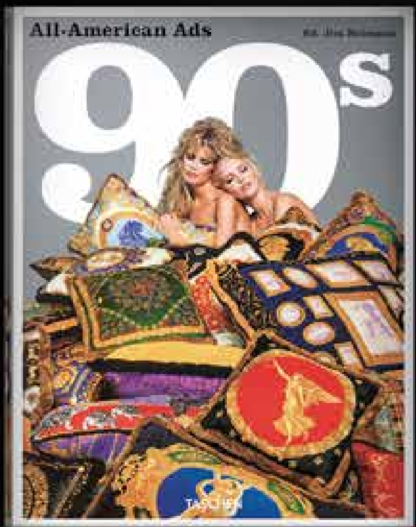

20
HELMUT
NEWTON
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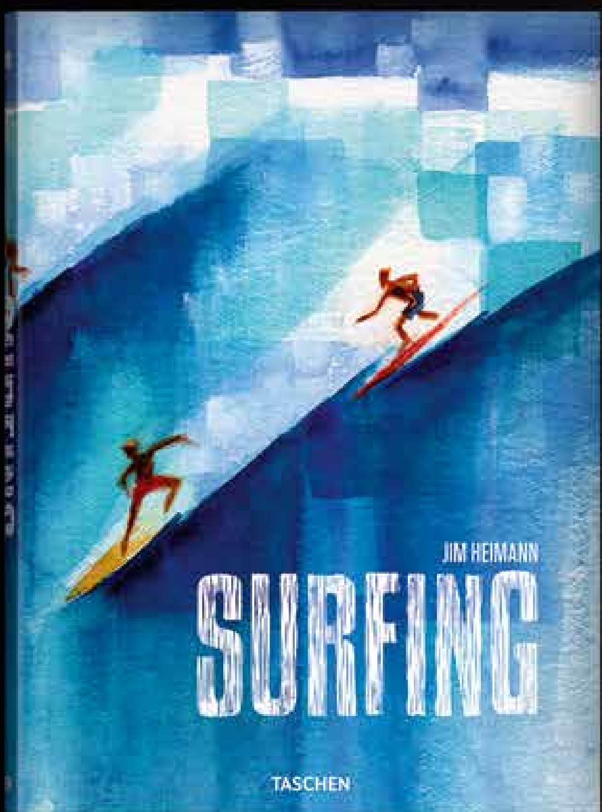
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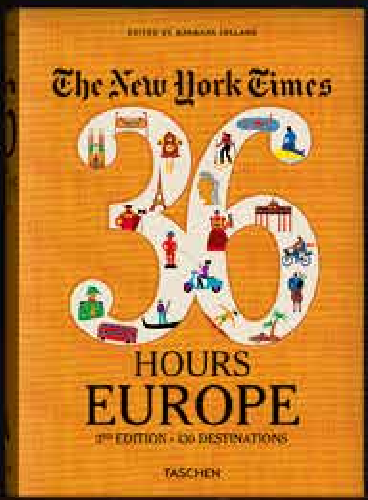
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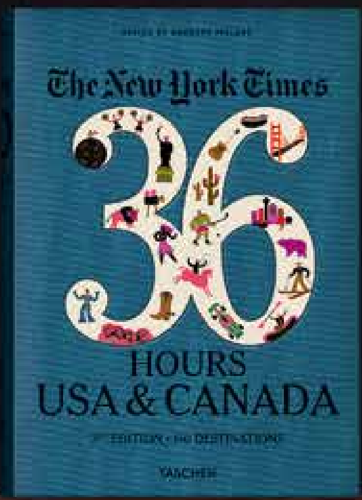
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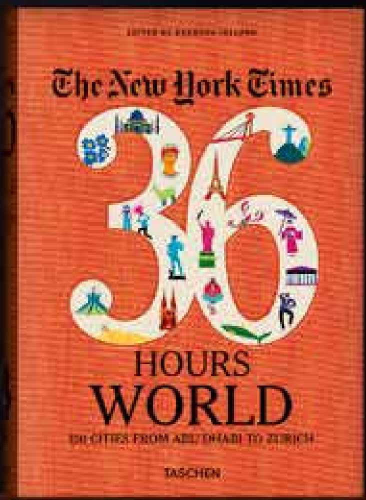
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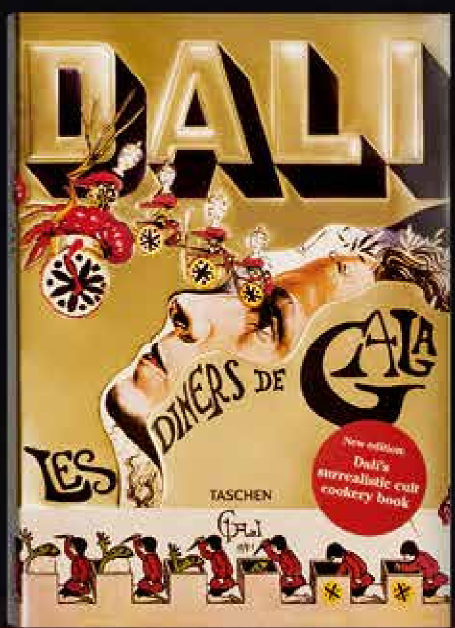
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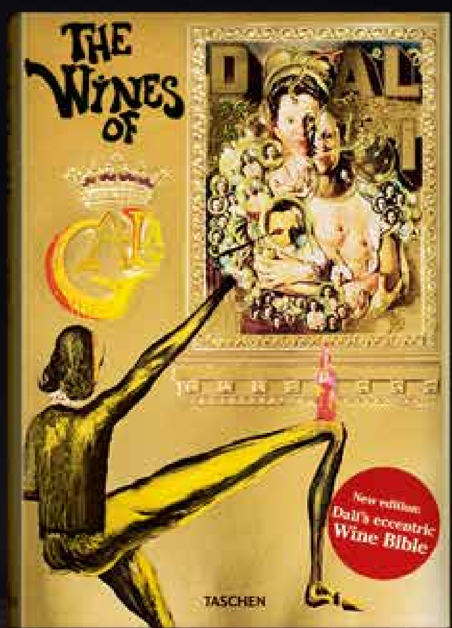
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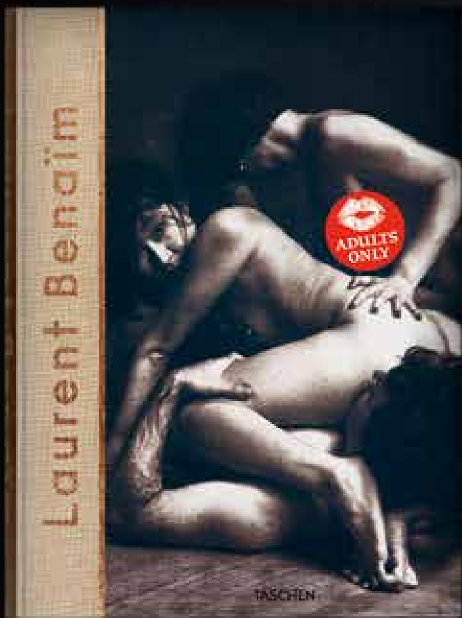


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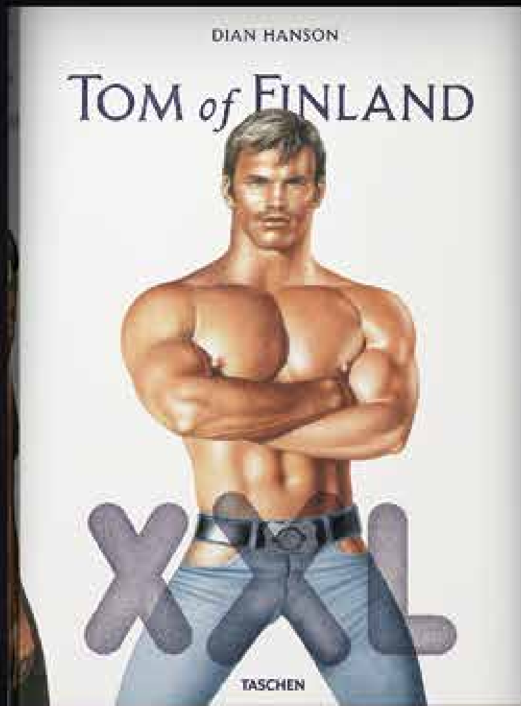


SEXY BOOKS

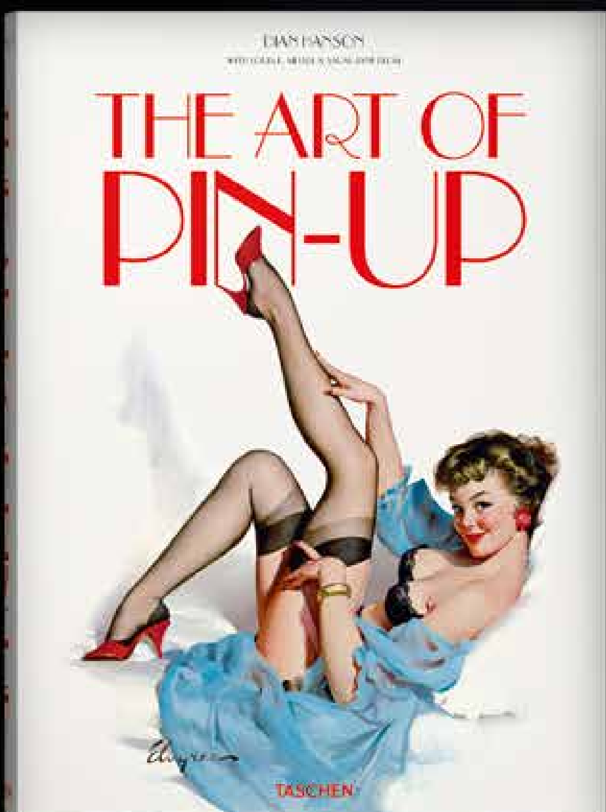
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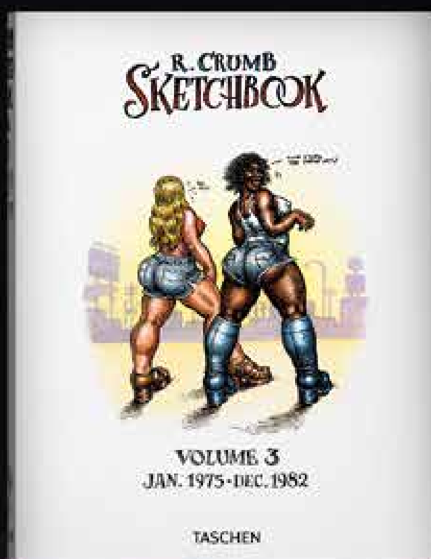


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Buzz Aldrin signs the labels for the Apollo 11 limited-edition prints, Los Angeles, 2019.

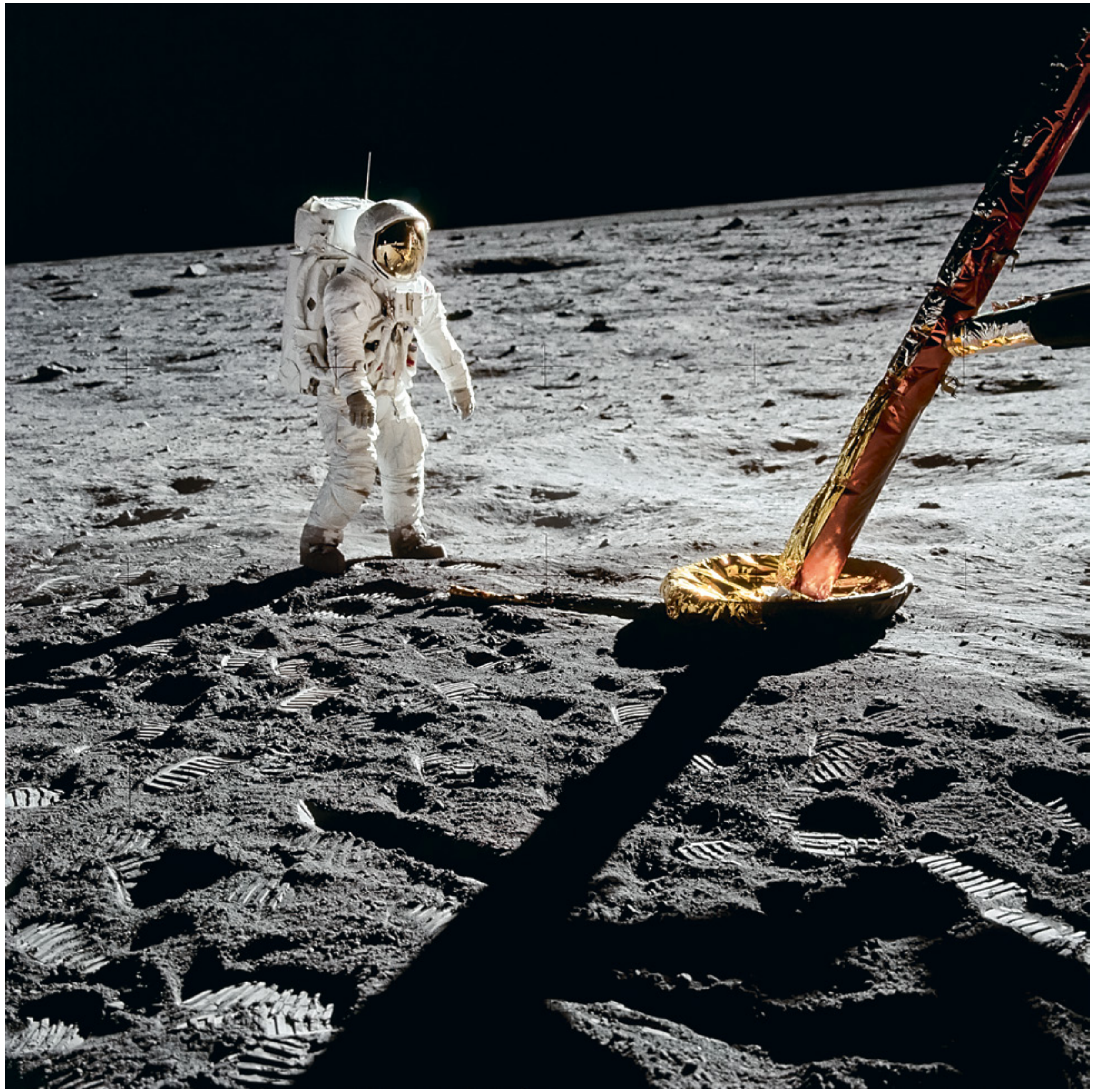


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Buzz Aldrin
Apollo 11. Inspecting the Eagle
Edition of 75



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2019/20

In Memory of Peter Lindbergh



Peter Lindbergh and Wim Wenders, book signing TASCHEN Store Berlin, 2017.

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